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Embodied Dreaming as a sculptural practice

informed by an idea in the psychoanalytical writings of Christopher Bollas.

SHEILA ELIZABETH GAFFNEY

**A thesis submitted to the University of Huddersfield in partial fulfilment of the
requirements for Doctor of Philosophy**

The University of Huddersfield

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Abstract

This thesis is written as an element of PhD research by sculpture practice, undertaken in response to the idea of 'embodied dreaming', a phrase originated by British psychoanalyst Christopher Bollas (1999). The investigations through practice, and the arguments made, construct a new definition of sculptural practice that embeds the psychic life of the maker in the action of making, and explores how this might contribute to existing histories of British sculpture. I use a capitalised form of Embodied Dreaming to differentiate my use from Bollas'. The concept of Artistic Research (Mika Hannula, Juha Suoranta and Tere Vadén, 2005) is used to characterise sculptural making in methodological terms and its key principle the 'democracy of experiences' enables the research to bring together critical and analytical practices with action based, manual processes in a way that has relevance to contemporary identity questions. The traditional processes of modelling and casting are reconfigured to encapsulate an understanding of the psychic activity of the maker when making, in relation to identity formations that have class, gender and multigenerational ethnicity in their scope. The research asks the question: how can sculpture convey what it is like to inhabit a woman's body as the researcher knows it, which is differently positioned from the masculine contributions to the history of figuration that constitute the European and British sculptural canon from Rodin to the present day? Life writing, from a feminist perspective, is the key method used to reveal the interpretative psychoanalytical approach employed in the research, it is the way that knowledge of making is explicated, in methodological terms, from inside the practice as lived experience. The arguments made demonstrate how my proposal of Embodied Dreaming, which is the result of this research, is a way to understand what Tim Ingold has described as 'thinking through making', and analyse sculpture that results from such a practice (2013).

Publications that have arisen from the thesis

Gaffney, S. 2019. *Parallel Lines: Sculpture and Drawing*, Ingram Collection of Modern British Art, The Lightbox, Woking (contributor) [Show/Exhibition]

Gaffney, S., Taylor S. 2018. Regenring... visual lives, *Journal of Writing in Creative Practice Volume 11 Number 2*, pp. 217 - 232. doi: 10.1386/jwcp.11.3.217_1.

Gaffney, S. 2018, *Me & You*, Dean Clough Galleries, Halifax (curator) [Show/Exhibition]

Gaffney, S. 2017. The Sickness of Being Disallowed: Premonition and Insight in the "Artist's Sketchbook", OAR: The Oxford Artistic and Practice Based Research Platform. Issue 2, *Validity*, ISSN: 2399-5092.

Gaffney, S. 2017, *MAKING...Making Research*, Leeds Arts University Gallery, Leeds (contributor) [Show/Exhibition]

Gaffney, S. 2017. A Story Within a Story Within a Story Within a Story: British Art School Experience Retrieved Through Archive, Anecdote and Life Writing, *n.paradoxa: international feminist art journal. Volume 40, Ends and Beginnings*, pp. 80-88, ISSN 1461-0434.

Gaffney, S. 2016. *The ING Discerning Eye*, Mall Galleries, London (contributor) [Show/Exhibition]

Gaffney, S. 2016. *Thought Positions in Sculpture*, ROTOR, Huddersfield Art Gallery (contributor) [Show/Exhibition]

Gaffney, S. 2016. Headspace. *Scarborough Winter School*. Crescent Arts (contributor) [Show/Exhibition]

Gaffney, S. 2015. *Class Forms* (Solo exhibition) Leeds College of Art Gallery (curator) [Show/Exhibition]

Gaffney, S. 2015. *The Process Continues*, Leeds College of Art Gallery (contributor) [Show/Exhibition]

Gaffney, S. 2015. Modelling lines of sculptural thought: The use of a transcription project to interrogate, intervene and dialogue with a sculpture archive, Le Feuvre, L. (ed) 2015 Henry Moore Institute Essays in Sculpture. 73: *Active Archives*, Henry Moore Foundation, ISSN 2047-2471 ISBN 978-1-905462-50-6.

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Gaffney, S. 2015. Reflections On The Good, The Bad And The Ugly, Bailey, R. (ed) *Thought Positions in Sculpture: Artists' Writing*. Retrieved from <https://www.hud.ac.uk/research/researchcentres/st/thoughtpositionsinsculpture/>.

Gaffney, S. 2014, *Tacit Knowledge*, Syracuse University, NY USA (curator)
[Show/Exhibition]

Gaffney, S. 2013, *Sculpture, Photography and the Index*, The Cooper Union School of Art, NYC, USA (curator) [Show/Exhibition]

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1.0 Introduction

It is essential for the presentation of this research that the formational work of the psychoanalyst Christopher Bollas is explained.¹ The ideas contained in Bollas' seminal text *The Shadow of the Object; Psychoanalysis of the Unthought Known* (1987) are his central concepts and integral to the definition of the psychic object to which I will refer in the research that follows.

The central message of *The Shadow* is that we, as human subjects, are influenced by our earliest experiences, and internalise these in a way that Bollas metaphorically compares to a cast shadow leaving a trace of its existence upon us through our lives. In Bollas' psychoanalytical theory it is important that, as infants experiencing interaction with psychic objects, we have no facility of language or mental representation to process such events. It is in this early work that he introduces his use of the term 'idiom' rather than self, to stand for the development of individual character formed through experience and memory.

In *The Shadow*, Bollas is reworking Freud's Unconscious, which is the way that Freud described part of the mind as a dynamic reservoir of feelings, thoughts, urges and memories that are repressed and outside of conscious control. Bollas' work also builds upon the British based development of classic Freudian Theory, now known as Object Relations Theory, and the early proponents of this were Melanie Klein and Donald Winnicott. Object Relations Theory is now seen as a model of the mind that positions the subject as a social being. This is the key contrast with the aspect of

¹ Christopher Bollas is a psychoanalyst and writer and a member of the Independent Group of the British Psychoanalytical Society. Bollas' work builds upon the British based development of classic Freudian theory, known as Object Relations, whose early proponents were Melanie Klein and Donald Winnicott. Bollas' work carries forward the theoretical orientation after both of these key psychoanalytical thinkers. Object Relations Theory diverges from Freud's belief that humans are motivated by sexual and aggressive drives. It suggests that humans are motivated by a need to have contact with others and form relationships. It has been described as a model of the mind that proposes 'an internal world or theatre in which various characters play their parts' (Ward and Zarate, 2011: 575). The framework of Object Relations Theory, according to Bollas, 'places the human being in a dual world of external and internal relationship' and the inner world of the person is 'a changing dynamic process' (Bollas, 1987: 2).

Sigmund Freud's psychoanalytical idea of an individual's drives or urges towards external targets. In Object Relations Theory, the subject exists simultaneously within external and internal relationships.

Bollas outlines his core ideas in *The Shadow*, most importantly 'The Transformational Object' (1987: 14). This is Bollas' psychoanalytical definition of how the early experience of the Mother is not solely experienced as an object but a process, and one which continues into adult life. The early unprocessed experience that he identifies in this way is the foundation for his concept 'The Unthought Known' which is an idea that stands in for what we feel we know before we have thought it, where thought is understood to mean that which has been mentally processed accurately (1987: 277). The idea of the continuance into adult life of the process that is the transformational object sits well within Bollas' third key explanation, 'The Self as Object' (1987: 41). This is where Bollas explores how we experience his idea of a dynamic social object within ourselves as well as externally. To show how this occurs as part of being alive, he describes the way we talk internally inside our minds to ourselves, as a way that we perceive ourselves, manage and take care of ourselves, criticise or punish ourselves. He refers to this inner chatter as 'intra-subjective utterances'.

Before beginning the research, I had encountered, and frequently read, words from the text *The Shadow of the Object: Psychoanalysis of the Unthought Known* as part of my personal search to own and understand what was happening inside art practice as I did it. It was not until I undertook the research that I understood how well Bollas' 1987 conceptualisation fitted the experience I have had as an artistic researcher. When I read, I experienced through Bollas' word based depictions of the development of character and self, a description of process similar to what happens in my own practice when making sculpture. I experienced his book, which is a theory of psychoanalysis, as a description of my own knowledge of creative making and the culture in which I learned. I saw a parallel between Bollas' descriptions of how we move from wordless transformational experiences to finding language to articulate experience, and my experience of becoming a sculptor. I imagined his descriptions of

the dynamic form of the inner self to be like the thinking through making I knew and understood, in the way that the idea of a parallel universe is used to describe a similarly occurring entity.

Bollas' terms will be more deeply explored in the writing that follows. Unless otherwise specified, it is this complex, social, dynamic, self-reflective and playful definition of a psychic object, as described in Bollas' writings that I refer to in the research.

The subject of this research is the ambition to present the idea of Embodied Dreaming as an approach for making sculpture. 'Embodied dreaming' is a phrase originating in the work of British psychoanalyst Christopher Bollas in his book *The Mystery of Things* (1999). My original encounter with Bollas' work was through reading this philosophical reflection on the psychoanalytical process, having sought it out because it contained a chapter titled 'Embodiment'.² The phrase 'embodied dreaming' occurs only once in the book, in a chapter where Bollas is exploring the idea of embodiment as part of the development of the uniqueness of personal character, which is 'the self' in his object relations psychoanalysis.³ Bollas mentions 'embodied dreaming' in this way:

Putting the self into the real through play, children are engaged in a kind of embodied dreaming that brings elements of inner life into the world.
(1999: 152)

As I read Bollas' description, and particularly the phrase 'embodied dreaming', his words conjured an image of both action and process that evoked the kind of sculpture making I knew in which the terms self, subject and sculpture are used frequently and cross over in meaning. The PhD offers a method for reflection upon

² My sketchbook notes suggest the reading of this book was in 2003/4.

³ According to Charles Rycroft, British Psychoanalytical Society member and producer of theoretical work in the Independent tradition of British Object Relations theory, 'The self differs from ego in that it refers to the subject as [s]he experiences [her]himself, while the ego refers to [her]his personality as a structure about which impersonal generalizations can be made' (Rycroft, 1995: 165).

this activity of sculpture making. In this PhD, the relationship between the writing and the sculpture is that the text provides a platform for discussion of the elements that the reader does not have access to in the artefact. I propose now, that the psychoanalytical concept of 'embodied dreaming' is transferable to certain practices of studio based art and particularly to my own sculpture making.

The term British will occur often in the thesis but it is not concerned with an exploration of the collective identity of being British or an embodiment of British characteristics. It is a consequence of the two histories that are central to the research having British in their names. The first of these histories is the sculptural context that I will discuss as the background to my creative identity formation. This was a cultural practice mediated internationally as a British phenomenon, and subsequently historicised as 'British Sculpture' (Neff, 1987). The second is the psychoanalytical theory that underpins the work of Christopher Bollas which developed from the work of a group of thinkers in England and Scotland in the early twentieth century. The diversity of psychoanalytical schools of thought has a long history in which geographic location has played a part. The thinkers in England and Scotland formed the British Psychoanalytical Society in 1913, identifying themselves in this way to differentiate from other schools of thought in America, France, Switzerland, Hungary and Vienna (Young-Bruehl and Dunbar, 2009). Both cultural practices will be discussed in greater detail as the thesis progresses.

1.1 British sculpture, my learning & encounter with feminism

The research idea of sculpture as a form of 'embodied dreaming' will be revealed through the studio processes of one sculptural practice, which is my own, that has its roots within the field of knowledge now being historicised as British sculpture or sculpture in Britain.⁴ This research is practice led, and alongside the outcomes of a

⁴The thesis will use both phrases 'British sculpture' and 'sculpture in Britain', as they are in frequent use in publications that survey and analyse the field of practice that the research is positioned within. The BBC archive attributes the inception of British sculpture to the work of Jacob Epstein, Henry Moore and Barbara Hepworth (BBC Archive: 2014). By 1977 the display of British sculpture for The Queens Silver Jubilee claimed 'the establishment of a national school second to none in the world.'

solo studio practice, the written submission will provide the necessary interpretative explanation. The context for this research is particularly British sculpture in the 1970s and 1980s, which was the environment in which I began my learning as a sculptor in a British art school sculpture department.⁵ My sculptural works have always had a relationship with figuration in some way, and as a feminist, this has posed a particular problem throughout my working life.⁶ The life room was at the core of the sculpture learning I undertook and it has a distinctiveness described by the Slade educated sculptor Michael Kenny RA (1941 – 1999), in a sculpture syllabus he authored in 1991:

When working on a sculpture from life, the spatial relationship between the artist, and the model and the work are quite different from that when drawing (or painting). You will remember that, when drawing, the three

(GLC, 1977: 2). The first time I found ‘sculpture in Britain’ used as a portmanteau term was in the foreword written by Lisa Le Feuvre, the then Head of Sculpture Studies at Henry Moore Institute (Wood, 2011: 4). This nominal change situated sculptural practice by location, resonating with post-colonial perspectives, as opposed to the more nationalistic overtone of the earlier term.

⁵ There is a traceable relationship between British sculpture and the English art school but it is not the purpose of the research to explore this in detail. One example is in the published statements of Bryan Robertson (1925 - 2002), firstly in the 1965 book *Private View* (Robertson, Russel and Snowden, 1965: 142). Eighteen years later he revisits the topic in the catalogue for *The Sculpture Show: Fifty Sculptors at the Serpentine and the South Bank* at Hayward and Serpentine Galleries in London, 13 August – 9 October 1983 (De Monchaux, Crichton and Blacker, 1983: 7). The British art schools I attended were Camberwell School of Art & Crafts, studying BA(Hons) Fine Art, specialising in sculpture, 1979 – 82; followed by postgraduate studies, specialising in sculpture, at Slade School of Fine Art, UCL, 1982 – 4. It is important to this research that there were no permanent staff who were women in those departments at that time.

⁶ Figuration is the term used to describe artwork that is derived from real object sources which in this instance involves the study, process and method of the sculpture life room tradition (‘Figuration’, 2018). In this context the woman’s body still remains unexplored in the history of British sculpture, in relation to feminism as I have lived it. It is this gap that I identify as a particular problem in the research. Feminist scholar Kathy Battista’s book *Renegotiating the body: feminist art in 1970s London* (2013), however, provides context for the problem. Battista accounts the historical and geographic context in which my dilemma originated, considering British feminist art practice, as it took place in London in the period I studied, in relation to other art movements of the time and she attempts to position the legacy of women’s work from that period in art practices now. The examples all relate to performance and performativity, which is not an uncommon approach when bringing forward the histories of feminist art practices and her case studies focus on ‘the feminist body as a site for making and exhibiting works’ (2013: back cover). The book chronicles how the female body was reclaimed as a site from the traditions of painting, sculpture and the idealization and fetishization resulting from woman being muse and model (2013:12). It signals sculpture as a useless practice in this sexual revolution (2013:6). This reliable reflection that reinforces the binary opposition I am proposing exists between feminist art and the sculpture practices that I learned. It is no surprise that Hilary Robinson’s *Feminism Art Theory: An Anthology 1968-2014* (2015) has no inclusion of sculpture. Her chapter ‘Materials, Practices, Choices’ has sections on ‘Craft’, ‘Painting’ and ‘New Media’ but there is no subcategory for sculpture (2015: 217). The questions of traditional figurative iconology that were raised in the seventies had pertinence to my own practice then and still persist now.

bodies – the artist, the work and the model are fixed in one position. The artist draws...from the appearance of the model at a fixed distance away, and the drawing is worked on at a fixed distance from the artist (for most of the time). On the other hand, the situation with a life-sculpture is completely different; of the three bodies [the artist, the work and the model] only the model remains fixed. The artist moves constantly between the work and the model - looking at the model from all distances and all angles.⁷

(Kenny, 1991: 29)

The modelling that I learned in the sculpture life room involved walking together with your teacher, moving your eyes together to jointly see the forms of the looked at nude and of the interpretation being made from clay, which is a sticky, wet earthy material.⁸ The mutual task was to find high points on the body of the human model and then replicate them on the form being modelled by hand. This was then advanced by looking together for contours across the surface of the figure and repeating these in the manipulated material. The modelling that I learned was therefore performative and social, and I still walk now as part of making sculpture. However, sculpture was a male dominated field and the treatment of the female body in observational work by male sculptors has a long history of voyeuristic looking embedded within the sculpture produced.⁹ My investigative and rigorous approach in sculpture has been framed by this learning based initiation which is

⁷ Michael Kenny RA (1941 – 1999) was one of the sculptors consistently exhibiting in the exhibitions cited in footnotes 4 and 9. When I was a student at Camberwell he was the Head of Sculpture at Goldsmiths College and the external examiner for my course.

⁸ Clay is composed of predominantly hydrated silicates of aluminium with some other minerals. It is soft and pliable when wet, and hard when baked dry. It is used to make bricks and pots.

⁹ Sculpture, and the teaching of it historically in Britain, is now confirmed as a male dominated ideology. Sculptor Alison Wilding said 'It was macho' (Wilding, 2015); sculptor Phyllida Barlow recalls it as 'an education... despite its exclusivity and its all male domination' (Godfrey and Wood, 2004: 183). In Lynne Cooke's 1980s essay "Between Image and Object: the 'New British sculpture'" she discussed the work of twenty-five sculptors to internationally present a scene of 'New British sculpture' (Neff, 1987: 34). Only two of these were women. A brief analysis of the sculpture survey shows in the late twentieth century provides evidence of the gender imbalance. *British Sculptors '72*, Royal Academy of Arts 8 January - 5 March 1972, 0 women, 24 men. *The Condition of Sculpture*, Hayward Gallery, 29 May - 13 July 1975, 4 women, 40 men. *British sculpture in the Twentieth Century*, Whitechapel Art Gallery, 11 September - 1 November 1981, 27 November - 24 January 1982, 9 women, 126 men. *Objects and Sculpture*, ICA and Arnolfini, 23 May - 09 August 1981, 1 woman, 7 men. *The Sculpture Show: fifty sculptors at the Serpentine and the South Bank*, Hayward and Serpentine Galleries, 13 August - 9 October 1983, 11 women, 48 men. A 2015 survey show, *Making it: sculpture in Britain, 1977-1986*, sourced work from 44 sculptors whose work is in the Arts Council Collection. This show only included 10 women. 12 commentaries are included in the catalogue, 4 of which are by women. It is only in these 4 that the women sculptors are referred to (Wood, 2015).

perambulatory, fact finding and underpinned without question by the male gaze.¹⁰ As a result, at the core of my practice, which now spans nearly forty years, I have carried a simple question forward from it. How and in what way can sculpture convey what it is like to inhabit a woman's body as I know it? As a feminist using figuration throughout my career and now, this is still a live question, and this PhD research presents my investigation as a practice which is theoretical, conceptual and process based but which cannot be communicated solely through the work itself.¹¹

In this research, feminism is my political position, grounded in the second wave feminist challenge to patriarchal structures, and this therefore predisposes my analytical approaches as a sculptor. In my adoption of Bollas' term 'embodied dreaming', feminism is politics, not the enactment of any method or process designed and offered by another, nor methodological in itself. My alignment with feminist politics is apparent in my approach to the written aspect of my research in the use of feminist practices of life writing, together with the body-oriented figuration that I employ, which resists being reduced to either biology or gender.¹²

My feminism was lived before it was theorised and developed reactively in circumstances that accord with Kate Millett's definition in her book *Sexual Politics* (1970). Millett said 'The term "politics" shall refer to power-structured relationships, arrangements whereby one group of persons is controlled by another' (1970: 23). When I entered the Camberwell sculpture department in the late 1970s I was entering a male dominated field of practice. The history of the making and circulation of British sculpture proves this, and the teaching in British art schools was

¹⁰ There are many examples of the male voyeuristic looking that I refer to here in the works of sculptors who are typically cited in histories of the formation of modern sculpture and sculpture in Britain. Using Herbert Read's *Modern Sculpture: A Concise History* (1964) as a source, examples are *Iris, Messenger of the Gods* (1890-1) by Auguste Rodin (p.22); *Madeleine I* (1901) by Henri Matisse (p.25); *Reclining Figure* (1929) by Henry Moore (p.52); *Figure lying on its side* (5th version) (1958-9) by Kenneth Armitage (p.255); *Stepping Woman* (1962) by Ralph Brown (p.244).

¹¹ This was the subject of an exhibition of my own in 1994 at Leeds Art Gallery. See: Sheila Gaffney. 2018. *Wunderkammer, the female gaze objectified*. [Online]. [Accessed 25 April 2018]. Available from: <http://www.sheilagaffney.com/index.php?/exhibitions/wunderkammer/>

¹² In the process of researching this PhD I have produced a series of sculptures that I call photo-works, in which I begin making the sculpture using analytical drawing and measuring methods to interrogate a family photograph of myself as a child. I will explain this approach in detail in Section 1.4.2.

closely related to supporting these practices.¹³ The teaching style at Camberwell was the type described by sculptor Phyllida Barlow, in her essay 'The Hatred of the Object' as 'a somewhat grim ritual by which the student was initiated into the highly specialised and selective, even elitist, world of sculpture' (Godfrey and Wood, 2004: 180).¹⁴

My feminism grew simply out of my lived knowledge of the social inequality played out before me in the context of the British Art School. It was however fostered by encounters outside this, within the Marxist social spaces of London in the late 1970s (Pollock, 1988: 163). These spaces were not typically visual arts venues, being often community centres that housed screenings or performances bracketed by formalised discussion between conveners, performers and audiences. These events were not passive gatherings for the consumption of entertainment and the verbal exchanges that occurred as part of an evening of entertainment involved analysis, critique and political discourse. An impact of inhabiting this milieu was that, as a student sculptor, my approach to making was influenced by Brechtian Distanciation, a conceptual tool in political theatre practices in the 1970s, which was part of the European avant-garde discourse on modernity promoted by Peter Wollen and Stephen Heath through the magazine *Screen*. Distanciation aimed to liberate the viewer from passively identifying with the fictional worlds presented by art forms. I challenged the canon of British sculpture through practice, as a feminist, with an emphasis on space, time and breaking the object at the centre of sculptural practice into parts or fragments (1988: 163).

My strategies to challenge patriarchal structures developed as a result of unstructured listening rather than structured studentship. My lived experience literature review was formed from fictional novels by women authors resurrected by Virago and the emancipatory bestselling paperback books of Nancy Friday,

¹³ See footnote 9.

¹⁴ I view Barlow's description of curriculum content to be a little severe, but it is accurate in describing the 'world of sculpture'.

Germaine Greer and Sheila Kitzinger.¹⁵ The ‘personal is political’ consciousness - raising feminism that I encountered, embracing ideas about birthing, vegetarianism and gender politics, fused together to form the foundation underpinning my feminist approach to living (1988: 169). Activism in practice was my preferred approach and I was an agent of actions, becoming part of a social collective who organised an art student protest and a member of an art school ‘Women’s Group’ who held hands around RAF Greenham Common Air Base (Gaffney, 2017).¹⁶

I am conscious now that, simultaneous to the period of time I am referring to, major interventions were being made in cultural practices by academic French feminist groups with an interest in psychoanalysis. Most notably French philosopher and writer Hélène Cixous (b.1937) created a new type of discourse, called *écriture féminine*. In her 1975 essay “*Laugh of the Medusa*” she proposed that women may write through the body and communicate the concept female by the action that she named as ‘writing woman’. In her 1983 essay “*Veiled Lips*” feminist philosopher and cultural theorist Luce Irigaray (b.1930) premised that our sexuality was linked to writing and ways that we as women communicate in society. The works of Cixous and Irigaray were instrumental in motivating new conversations in feminist writing and art practices and in the past my own sculpture has been critically evaluated through the insights that this work has provided (Dahn, 1994). I could make a comparison between my proposition of an intervention in the British sculpture canon and the major significant interventions in the masculine perspectives of post structuralist theories of Cixous and Irigaray. However, it is important to clarify that the scholarship associated with the work of the French feminists was not part of my

¹⁵ ‘Virago’ is the name of a London Based publishing company committed to publishing women’s writing and books on feminist topics, founded in 1973 as part of second wave feminism. From the outset it published out of print books by neglected female writers. The other books I refer to were popular psychology and sociology *My Mother Myself* (1977) by American author Nancy Friday; *The Female Eunuch* (1970) by Australian feminist Germaine Greer, and *The Experience of Childbirth* (1962) by Sheila Kitzinger.

¹⁶ Greenham Common Women's Peace Camp is a term used to refer to a series of protest camps established to protest nuclear weapons being placed at RAF Greenham Common Air Base in Berkshire England in the early 1980s. On the 12 December 1982 30,000 women arrived at Greenham to ‘Embrace the Base’ in response to a chain letter. Linking arms, they entirely surrounded the nine miles of perimeter fence (The Guardian, 2007).

lived experience in this formational period of my life and did not inflect the ensuing artistic research journey accounted in this thesis, which is situated in the history of British Sculpture.

In the late twentieth century feminism gained status as an academic subject in anglophone countries. In the UK, feminist scholarship in relation to the visual arts was formalised as an MA course by Griselda Pollock at University of Leeds in 1993 (Robinson, 2015: 114). My development as a sculptor was not as a student of what is referred to as 'the stock narrative' of feminist scholarship, either as a social or artistic history (Coogan-Gehr, 2016). The stock narrative refers to a history of the formation of feminism broadly defined by periods of time, examples being the white liberal women's activism in the 1970s, the embrace of post modernity and women of colour in the 1980s, and difference-focussed post-structuralist debates of the 1990s. The stock narrative of feminist scholarship as a retrospective body of knowledge to be studied is not a hermeneutical condition of this research, which is situated in a particular history of sculpture in Britain, as it was lived by researcher. However, within this frame, the formation of the personal perspective of the researcher can be historicised as part of 1980s post modernity.

Although it may be argued that my aims do resonate with the work of the French feminists, whose words I did later come to read as I matured, and hold in my mind like precious pearls, my engagement with psychoanalytical theory in my proposal of Embodied Dreaming as sculptural practice is different from theirs and offers an understanding of sculptural practice informed by the writings of Object Relations Theorist Christopher Bollas. The French feminists are informed by the ideas of Freud and Lacan and make major linguistic interventions in the dominant masculine perspectives of these theories. The artistic research I am describing as Embodied Dreaming is situated inside a particular form of sculptural practice, located by time and place, and employs the feminist perspective formed of the lived experience of the researcher.

1.2 British sculpture history and the British conditions of sculpture

It can be argued the provenance of British sculpture, or sculpture in Britain, as it was taught in art schools at the time, is to be found in two dominant publications of the 1970s. The first, *Origins of Modern Sculpture: Pioneers and Premises* (1974), by Albert E. Elsen, traces a twentieth century European development from Rodin to pre-war Paris. Elsen's explanation was fully illustrated by the permanent timeline display of twentieth century European and British sculpture at Tate Gallery in London at that time.¹⁷ It mapped well against Elsen's book, and then extended to include contemporary British sculpture.¹⁸

The second publication was William Tucker's *The Language of Sculpture* (1974). This book, written by a sculptor, sought to offer a definition of sculpture, argued through examples sourced from Europe.¹⁹ I encountered this text when I first studied sculpture in the late 1970s and early 1980s. Tucker was both a leading sculptor of the day and a teacher in British art schools and the book evidences the tone of teaching and learning at that time. Two of the chapter topics of this work have particularly maintained a central place in the field of British sculpture. One of these chapters was his influential essay 'The Object', originally published as a *Studio International* article in 1972.²⁰ He states early on that 'sculpture, of its nature, is

¹⁷ As part of the process of researching this PhD, I wrote an essay 'Reflections On The Good, The Bad and The Ugly' which was published in 2015. It recalls my encounter as a learner with this display and forms the content of Chapter 5 in the thesis.

¹⁸ Epstein, Moore and Hepworth were prominent in the display, as were the 'Geometry of Fear' artists Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi and William Turnbull (Tate, 2015). The name for this group was coined by British critic Herbert Read (1893-1968) in 1952, to describe the way their work was characterised as blasted and tortured looking human, or sometimes animal, figure. In the Tate display the contemporary was represented by the McAlpine Group, named so because in 1970 Alistair McAlpine, British politician, businessman, author and art collector, gifted sixty sculptures from his collection to the Tate. Tate now classifies this as 'New Generation Sculpture'. This collection included works by David Annesley, Michael Bolus, Phillip King, Tim Scott, William Tucker, William Turnbull and Isaac Witkin made in Britain in the 1960s (Tate, 2015).

¹⁹ Modern sculpture is historically defined as beginning with the work of Auguste Rodin (1840-1907), continuing until the 1960s and ending with the onset of Pop Art and Minimalism. Tucker's work is particular in sculpture literature in the way that he explores works from Modern Sculpture as a provenance for the sculpture practice in Britain that he was part of.

²⁰ The object has been a focus in discussions of sculpture, from the 1960s to now. Ways that the teaching of sculpture in British art schools has centred on a determined critique of the object are evident in the literature of sculpture making and reception. By the 1990s, the object, rather than being a valued condition of sculpture, had become more associated with being a commodity, through its

object, in the world in a way in which painting, music and poetry are not' (1974: 107). The essay focuses primarily on the work of Brancusi and Picasso, which is similar to Elsen's overview. Tucker, however, wrote from the position of a practising sculptor and therefore arguably as someone inside the practice. Tucker explored how 'the sculpture-object approached the reality-object in form and intention' (1974: 107) in the early 20th century in a different way to Elsen. Tucker writes 'If one word captures the aspirations of modernism from about 1870 until the Second World War, it is surely *object*' (1974: 107), and he offers a philosophical alignment for his thoughts around this core term within a sculptor's lexicon.²¹ The second influential essay is chapter 8, where, with a title of the same name, Tucker proposes 'Gravity' as his vital condition of sculpture. Tucker proposed:

relationship with the everyday. In the catalogue that accompanied the survey exhibition *Modern British sculpture* at the Royal Academy of Art in London in 2011, Jon Thompson (1936 - 2016), a British artist, curator and academic known for his involvement in the development of the yBA generation, contributed an essay titled 'The Rise Of The Object: Dispatches From The War On Form' (Curtis and Wilson, 2011: 238). In this essay, Thompson performs what is a consistently occurring theme in writing about sculpture in Britain. He personally cites his own teaching in the fine art department of Goldsmiths College in the late twentieth century recalling 'One of the most noteworthy strands in the critical debate at Goldsmiths, from the 1970s through to the 1990s, took the form of a steady progress away from 'expressiveness' towards what was sometimes referred to as 'dumbness'. The 'expressive' object was one that had a lot to say for itself and, as Robert Morris put it, was simply full of 'self-importance', while the 'dumb' art object was self-effacing and content, very simply to be itself to enjoy its 'thingness' (2011: 238). According to Thompson, 'The increased concentration on the 'thingness' of the art object led to a diminution in the attention paid to a politics of interpretation and allowed instead description to be elevated to the status of the critical method (2011: 238). Thompson proposed this adopted dumb thingness was the driver of a shift in value, from what was once artistry performed in the piece of sculpture to the intellectual back story behind the work and attributed it as a result of the critical discourses in the Fine Art department where he taught. Thompson asserted that the way a sculpture had been made and appeared as a result of that process was no longer as interesting as the thought processes to achieve it, and in the twenty-first century the conceptual element of the exhibited work should take precedence when viewing a sculpture. Thompson summarised his catalogue contribution with the grandiose claim that it is through *this* object debate, allied distinctly to the Fine Art department of Goldsmiths University, that installation work becomes the norm, breaking away from the relationship with the centrality of the object in British sculpture from the past.

²¹ In the preface to *The Language of Sculpture* William Tucker credited Hannah Arendt's *The Human Condition* as 'the only book that has much influenced my thinking' and cites 'in particular the section *On Work*' (1974:7). He refers to Arendt's work as the clarification for the 'overlapping meanings' that he assigned to the word object, drawing on her notion that tools and instruments are part of the world of use objects 'which at every given moment in the work process remain the servants of the hand' (Arendt, 1958: 147). The way that Tucker aligned the sculpture object to the human condition is part of my legacy from learning to be a sculptor in my art school training. He made an argument for how 'the object had itself become subject' in the new art form that was sculpture in the early twentieth century. In this research, I acknowledge my use of Bolas' work to be similar to the way that Tucker acknowledges Arendt's work to clarify this use of overlapping meanings.

A sense of gravity, of a strong relation between the form of the object and the ground on which it lies, has been central to the most vital modern sculpture since Rodin.

(1974: 145)

Tucker goes on to say that '[a] sense of gravity is the factor which mediates our visual perception of sculpture with our conceptual knowledge of its "real" form' (1974: 145). One year later, in the catalogue foreword for the Hayward Gallery exhibition *The condition of sculpture: a selection of recent sculpture by younger British and foreign artists*, Tucker writes again of gravity, with light, and summarises 'Here is the primary condition' (Hayward Gallery, 1975: 7). Object and gravity are themes that continued to dominate debates in sculpture in Britain in the late twentieth century.²²

The cultural phenomenon of sculpture in Britain at that time has been described as an 'art historical narrative of inter-generational rivalry and succession' (Wood, 2011: 6). This effectively describes how sculptors performed their own shifts and alterations to the definition of sculpture, through their work, in relation to the work of their peers or antecedents in exhibition and academy contexts. The British collective deference to this form of reasoning through practice underpins what we now view as the history of sculpture in Britain. Studies illustrate the dominance of Tucker's conditions in our understanding of sculpture then and the idea of sculpture as a set of conditions is still present now.²³ My idea of Embodied Dreaming as a practice proposes an intervention into the discourses around British sculpture and

²² I am thinking here of three exhibitions that have taken place at Hayward Gallery, London: *The condition of sculpture: a selection of recent sculpture by younger British and foreign artists*, 29 May-13 July 1975; *Gravity & grace: the changing condition of sculpture 1965-1975*, 21 January-14 March 1993; *Material Culture: The Object in British Art of the 1980s and '90s*, 3 April - 18 May 1997. See footnote 18 for 2011 essay by Jon Thompson to accompany exhibition *Modern British sculpture* at the Royal Academy in London (Curtis and Wilson, 2011: 238).

²³ I would argue that the impulse for collective rationale in sculpture practice still prevails. As provocateur for Yorkshire Sculpture International in 2019, sculptor Phyllida Barlow offered what could be perceived as the introduction of another 'condition'. As part of an invited 'series of thought provoking statements', the pre-event publicity informed audiences that 'the 2019 event will explore one of the most compelling of these'. Barlow proposed that 'Sculpture is the most anthropological of the art forms' (Yorkshire Sculpture Triangle, 2018). Yorkshire Sculpture International was a festival of sculpture across Leeds and Wakefield, produced by the Yorkshire Sculpture Triangle, in 2019.

sculpture in Britain, in which the gendered and classed subjectivity of the sculptor was not a condition (Gaffney, 2017).

1.3 The research question

To present Embodied Dreaming as an approach for making sculpture through this research, the central question I will explore is:

How, and in what way, can sculpture convey what it is like to inhabit a woman's body as I know it? In this particular instance, the specificity I am referring to is a woman's body as I know it from my lived experience, as a sculptor in the process of making sculpture in Britain, which addresses class and gender, as will become apparent in the development of the thesis.²⁴ To explore the central research question a number of strands of enquiry are essential. They relate to feminism, object relations theory, life writing, modelling and casting.

Accordingly, the following questions need to be addressed:

1. How, and in what way, can the age-old processes of modelling and casting, coupled with the defining qualities of structure, gravity and material, embody and play out the concerns of classed and gendered subjectivity within a local history of sculptural practice in Britain?
2. How does the particularity of an individual, classed and gendered, psychic subjectivity inflect the recognised mainstream history of British sculpture?
3. Can Embodied Dreaming be used as the primary research method for determining the above?

²⁴ I am aware that this position identifies with the concept of 'Intersectionality' (Crenshaw, 1989). The purpose of this research, however, is not to examine discrimination through this lens. It is to explore a contribution to the field of sculptural practice in Britain, in terms of the proposed making approach of Embodied Dreaming, which this thesis will show to have a relationship to the sculptor's identity formation.

4. Can revisiting the art of the 1950s, 1960s, 1970s and 1980s today, as a process of practical transcription in both artworks and exhibitions, offer a practical method of answering these questions?

I am not claiming I am the first to perform answers to my questions regarding class and gender in sculpture, however, I am presenting the ways in which I have continued this line of enquiry, as Embodied Dreaming, aiming to close the gap that I perceive my practice sits within, between feminism as I have lived it and figurative sculpture in the history of British sculpture.²⁵

1.4. The presentation of the research

I have conducted this research using the concept of Embodied Dreaming, a psychoanalytical idea originated by Christopher Bollas, from which I have developed my methodological position. In doing this, I have made use of a number of devices to explore practice as a form of thinking through making and I will introduce key concepts, terms and phrases as they become relevant in the development of the thesis.

1.4.1 Transcription

As an outcome of the research I hope to propose that Embodied Dreaming can become part of the diverse histories of British sculpture (and by definition their relationship to European sculpture). My projects prior to this period of PhD research have particular relevance in my development of the present methodological approach for the PhD.²⁶ The approach to sculpture that I developed in my education

²⁵ An example of what I refer to as a gap here can be found in the peer review I received in 2016 from a Taylor & Francis journal. My submission, which was accounting for my feminism as a sculptor, provoked this opinion from Reviewer 2: 'The status of sculpture within Feminism is a major bone of contention. Feminist art movements in the 1970s were very broad in their attitude towards media, and not specifically focused on 'sculpture'. On the contrary, in the '70s at least, feminists famously steered clear of painting and sculpture because they were dominant within patriarchy. So, given this, why sculpture?' Visual Culture in Britain, 2016. *Email to Sheila Gaffney*, 29 October, 2016.

²⁶ I am particularly thinking here of my exhibition project *To the Table, Sculpture and Drawings by Sheila Gaffney and Carl Plackman*, Huddersfield Art Gallery, 27 June – 22 August, 2009. In this project,

and continuing practice as a sculptor, can now be recognised, explored and theorised as Embodied Dreaming in the process of undertaking this PhD research. Sculpture and drawing are reflected upon as exploration in relation to the idea of Embodied Dreaming, and my own works are the objects of my analysis for this both in terms of the material form of artworks and their psychic resonances, explored through use of the psychoanalytical thinking of Christopher Bollas.

In the research, I do not offer psychoanalytic theories as comprehensive explanations of art, nor a psychoanalytic reading of sculpture. I am not concerned with the question of aesthetic values nor am I interested in the unconscious meaning of a specific work of art. Instead, I will attempt to present the creative process in terms of how I know it, and how I am proposing to understand it having read and interpreted Bollas' idea of 'embodied dreaming'. This is the research of an artist who has extracted from Bollas' words and phrases what she needs, in the same way that an artist uses the method of transcription. A transcription project is typically the taking of a master painting and drawing from it to understand how it is made.²⁷ It is a tool that artists have used for centuries and is not copying because it is not an action of replicating it verbatim. Instead, the artist distils the image, taking from it only what is actively, critically selected to service their exploration, leaving the rest behind. This is the way that I use Bollas' words in the research to represent a psychoanalytical understanding of the practice of making sculpture. The theoretical core that I source from Bollas is contained in the first three chapters of his seminal work, *The Shadow of the Object: Psychoanalysis of the Unthought Known* (1987). This will be introduced and become apparent in what follows.

I used the process of transcription, which I will introduce formally in this text. The exhibition resulted from a period of funded research as Artist in Residence for Bradford Metropolitan District Council Museums, Galleries & Heritage (2007-9). I constructed a gallery installation in which the plastic representation of the minds of the two sculptors could mingle through the interplay of their sculpture, and subsequently published a written reflection on the process (Gaffney, 2015).

²⁷ Although transcription is typically aligned to painting, it is a method that sculptors also use. One example of this is a project by British sculptor Anthony Caro (1924 - 2013) at the National Gallery in 1998. Caro reworked Henry Moore's sculptural transcription *Three Bathers - after Cézanne*, 1978, from *Three Bathers* (1879 - 1882), a painting by Paul Cézanne (1839-1906) (Golding and Caro, 1998).

1.4.2 The photo-works

The research is concerned with an investigation of making sculpture through a life modelling process. However, it is the definition of 'life' here that is critical because the process I employ does not rely on an actual live model, either clothed or naked, where I, as artist, inhabit the same space as the model and make observations from it. My source material for life modelling is personal family photographs in which I feature, aged 5 or 6 years old. My relationship with these photographs as a sculptor now, draws particularly upon two qualities observed by Urs Stahel (1953), founder of Fotomuseum Winterthur in Switzerland, in his published lecture *Well, What is Photography?* (2003). Stahel states:

Spatially speaking, photographs are little segments of the world...[t]emporally speaking, they are the fixed traces of the light and shadow of a thing that was in front of the camera at a certain point in time...

(Stahel, 2003: 7)

The decision to use photographs of myself in a particular place and situation provides me with an understanding against which I can measure and judge if the modelling is effective. I use a particular method of modelling which involves spatial measurement. I learned this through practice and it is part of my inherited sculptural pedagogy. It is tacit knowledge that I possess and I know no historical record of this approach being written down to date.

The photograph provides me with a register of classed and gendered subjectivity, situation, place and an internalised knowledge from my lived experience. This is what I source and use as data extracted from the image, to model material and distil the form of the child I remember being in that moment of time. In this way I place 'the child self', a theme in the psychotherapeutic discourses that Bollas describes, at the centre of the research in a physical way (Bollas, 1987: 1).

The written part of this submission includes a second interpretation of the photographs, presented as indented and italicised prose, because they also form

part of the subject of my life writing practice.²⁸ Life modelling and life writing become one practice through my interrogation of these photographic registers and I will detail how the concept of Artistic Research, developed by theorists Hannula, Suoranta and Vadén underpins this aspect of my thinking in the next chapter. It is important to summarise here however, that it is through the interpretation of the photographs as sculpture and writing, that I make visible my identity formation, and position my artistic research as the one who is the one doing it.²⁹ Subsequently in what follows, I refer to the sculpture, drawing and writing generated through this life modelling process from my family photographs as photo-works.

1.4.3 The armature

The writing process in this research parallels my Camberwell sculpture life room practice. In short, I have built an armature within the structure of this text. In sculpture, the armature is an essential, supporting structure, 'often employed as artificial "skeletons"' to support substances that are not self-supporting (Rich, 1947: 29). The methodological chapter in this text is analogous with the sculpture armature and is the underpinning structure made to support how I describe my research. This textual armature allows me to explain the way that I use the theory of Hannula, Suoranta and Vadén to underpin my ideas. Each piece of artistic research that follows is crafted onto the armature, and these chapters possess a subsidiary armature structure so that I may embed context and visual description as an underprop to the assemblage of scholarly writing, modelled and written photo-works, and exploration of Bolas' concepts as if they are sculpture practice. Reflection is an integral part of this writing and sculpture making parallel, and evaluation has been constant through the development of the thesis in the same way as in the sculptural modelling process where reflection happens in the round. Although the chapters that explain the pieces of sculpture made during this research

²⁸ I will expand upon the rationale for this approach in Section 2.5.6.

²⁹ I am referring here to a key concept in the Artistic Research of Hannula, Suoranta and Vadén (2014: 4), which they phrase as 'who is the one doing things'. This will be explained in greater detail in Section 2.1.4 Inside - in.

can connect in a relatively non-linear manner, the armature based structure of this writing predicts a linear reading. It is important that the methodological skeleton becomes visible to the reader at the outset of the exegesis.

1.5 Overview of the thesis

The key concepts, terms and phrases that I use in the research will be introduced through the development of the thesis. The terms **British sculpture, sculpture in Britain, life modelling, feminism, transcription, photo-works** and **armature** have been explained above as a way of establishing the field of practice to which the research belongs and my motivation as a researcher.

In Chapter 2, I introduce my understanding of art practice and the discourse on methodology. I detail how **Artistic Research**, developed by Hannula, Suoranta and Vadén and proposed as a ‘new academic modus operandi or discipline’, enables my interpretation of the sculpture practice that I know (2005). Their key concepts **democracy of experiences, methodological abundance, inside-in** and **verbalisation** are explained in terms of their relevance to my knowledge of making sculpture. I show how as an outcome of this I am able to position the introduction of my **London Irish** identity formation at the core of my adoption of artistic research. I explain how my practice aligns with ‘**thinking through making**’ after Ingold (2012). I introduce **life writing** as a practice, show the literary influences that inform it and explain its purpose in the research.

In Chapter 3, I characterise my interpretation of artistic research as **Embodied Dreaming** and explain my understanding of Christopher Bollas’ idea of ‘**embodied dreaming**’ in relation to sculptural practice. I introduce **object relations theory**, and contextualise Bollas’ ideas within a brief overview of its cultural evolution. I explain my recognition of the way that Bollas’ particular psychoanalytical ideas in this strand of psychoanalytical thought have similarity to my knowledge of making sculpture.

In Chapter 4, I initiate the argument for my proposal of **Embodied Dreaming** as a

sculptural practice informed by an idea in the psychoanalytical writings of Bollas through the introduction of my own sculpture making. I describe the first piece of sculpture made in the research as if it *is* Bollas' ideas. I introduce my use of family photographs as the subjects of the sculpture produced and the life writing that evidences my identity formation throughout the written exegesis. I focus upon the practice of modelling, providing an overview of historical perceptions and a detailed explanation of its use in this research. As a result of my analysis of life modelling in terms of Bollas' ideas I develop my concept of **modelling-modelling**.

Chapter 5 narrates a second sculpture project, which is continuing themes established in Chapter 4. This particular project was simultaneously publicly disseminated as both sculpture and written narrative. The chapter summary evaluates the relationship between the writing and making in the research (Gaffney, 2015). It is through this reflection that I align my early learning in British sculpture and mature practice with the foundational concepts of Bollas' Object Relations Theory (Bollas, 1987).

In Chapter 6, I build upon the insights into the practice provided, and shift the focus to an examination of the **casting** process. I provide a historical background to the process and define the particularity of how I use casting as a method. I detail the production of two more pieces of sculpture made during the research to explicate the value of casting as a vehicle for Bollas' ideas as an approach for making sculpture. These themes are tested through an exploration of sculpture made by Sarah Lucas.

Chapter 7 focusses on the final piece of sculpture produced in the research. It draws on the findings from the practice examined in Chapters 4 - 6 as a way to demonstrate how the Embodied Dreaming methodology is encapsulated in making sculpture. Chapter 8 then concludes the related backstory formed from the photo-work writing, through which I have creatively positioned revelations of my identity formation within the development of the thesis. As a form of final summary, Chapter 9 revisits the questions of the research to draw conclusions from the findings of the

practice, life writing narrative and its related enquiries. It includes speculation on the wider relevance of the research, its original contribution to knowledge in the field, and proposes questions arising from it for the future.

2.0 Methodology

This chapter discusses the theoretical and practical methods employed in the research. I will describe the value I find in the methodological model 'Artistic Research' (Hannula, Suoranta and Vadén, 2005) and then present my own paradigm for the complex creative act that is both practice and research in terms of my concept of Embodied Dreaming.

2.1. Practice & theory relationship

The relationship between practice and theory is fundamental to the research, however, this is not always straightforward in academic work which incorporates practice, and I explore the association between theoretical research and practice as research as it occurs *inside the process* of making sculpture. I will construct a conceptual model in order to detail how the elements of my methodology inform each other. This is detailed through my written accounts of lived experience and corroborated by insights gathered from other creative practitioners.

I have researched in general the scholarly literature on the subject of practice as research. Examples of such models form the substance of the text *Practice as Research: Approaches to Creative Arts Enquiry* (2010) edited by Estelle Barrett and Barbara Bolt, where theoretical research has been used in conjunction with tacit knowledge and developed through practice. Another approach I am familiar with is Graeme Sullivan's *Art Practice as Research: Inquiry in the Visual Arts*, in which Sullivan argues for the themes, practices and methods artists use with the discourses of research. These important and valuable texts focus, in the case of Barrett and Bolt on practice led research, and for Sullivan, on visual arts as forms of research enquiry into theories, practices and contexts used by artists. They demonstrate the necessary, and for many highly suitable, developments in the articulation of creative practices as research practice. As a practitioner of many years standing, however, I am conscious that I problematise any straightforward adoption of the models offered. My approach aligns with Stephen Scrivener's observations published in the

critical anthology *The Routledge Companion to Research in the Arts* (2011).³⁰

Scrivener says that such examples of research practice are constructions that separate research and art, as the emphasis on the relationship between the parts always sets them apart (Scrivener, 2011: 259).

I have personal knowledge of a responsive hand-led practice, that is often bumbling, illogical, hunch driven and mute, and can be described as thinking through making. The thinking through making that I am describing and employ in making sculpture has been effectively described by the social anthropologist Tim Ingold in his reflections upon what it means to create things:

We have to read creativity forward rather than backwards...this means joining with the moments of materials and awareness as they feel their way ahead in real time. Such feeling forward is essentially a process of improvisation, finding one's way. To find one's way, to improvise, is to think through making. In thinking through making (rather than making through thinking) nothing is ever finished, every artefact is a waystation on its way to something else.³¹

(Ingold, 2012)

My practice evidences the process Ingold describes. Fundamentally, when thinking through making, I am also aiming to contribute to the discourse of the cultural phenomenon that is sculpture, particularly as it is now historicised in Britain in the twenty first century.³²

³⁰ Stephen Scrivener was Professor of Design and Director of Doctoral programmes at CCW Graduate School, University of the Arts, London, at the time of publishing his essay titled 'Transformational Practice: On the Place of Material Novelty in Artistic Change'.

³¹ This quotation was sourced from an online recording of Ingold's presentation at 'Tales from the North', Institute for Northern Culture, Lapland University Consortium.

<https://www.youtube.com/watch?v=Ygne72-4zyo>

³² For many years I have sat in seminars at the Henry Moore Institute in Leeds, where events I have actively lived through become history. Examples of this are the discussions that accompanied *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s* (2012) and *City Sculpture Projects* (2017).

2.1.1 Introducing Artistic Research

In the PhD, I am using the umbrella term 'Artistic Research' developed by Mika Hannula, Juha Suoranta and Tere Vadén, introduced in English in their book *Artistic Research, Theories, Methods, Practices* (2005), and further detailed in *Artistic Research Methodology: Narrative, Power and the Public* (2014). Artistic Research, as they describe it, resonates with my own knowledge of art practice and the key terms from their work that I will use to explain this in greater detail are, 'democracy of experiences', 'methodological abundance', 'inside-in' and 'verbalisation'.

'Artistic Research', they write 'means that the artist produces an art work and researches the creative process, thus adding to the accumulation of knowledge' (2005: 5). In 2009, Hannula, in his article 'Catch Me If You Can: Chances and Challenges of Artistic Research' clarifies this further:

One of the central points and potentialities of artistic research as a practice-based activity is that it is a combination of two kinds of practice: an artistic and a research component...The basic idea ... is to see artistic research as a practice. An engaged practice, which in each context is imbued with the necessary qualities and substance to make it what it is, and also able to apply its own internal logic to deciding between what makes sense and what is invalid. A practice with a defined direction, but with an open-ended, undetermined procedural trajectory. A practice that is particular, content-driven, self-critical, self-reflective and contextualized.

(Hannula, 2009: 1)

Hannula's words propose a counterpoint to Scrivener's anxiety about the separation of parts in research in the arts. Collectively Hannula, Suoranta and Vadén have conceptualised Artistic Research as a whole practice driven by its particular internal configuration of concerns. They present a conception which makes it possible for the practices of art to merit the label research, and the products of art to include outcomes that can be considered as contributions to knowledge.

2.1.2 The democracy of experiences

A core metaphor used in Artistic Research is the idea of 'democracy of experiences' which allows the authors to wrestle the actions as actioned within a practice from what in their words is the 'dualistic division in Western experience' which separates 'the areas of the experience of art and research' into 'different modes of thinking, acting and being human' (2005: 25). Their definition clearly explains that 'there is no a priori hierarchy of experience among different kinds or types of experience within the same site and situation' (2014: 5). Therefore, in Artistic Research, if no one practice is prioritised or dominant in the carrying it out, the 'led' and 'based' suffixes, commonly used to describe the relation of creative practice with other intelligences are dispensed with.

Hannula, Suoranta and Vadén emphasise that 'the metaphor of democracy of experiences is closely connected to the core principles of hermeneutics' (2014: 21) which in their conceptualisation is used in its general sense, that is as a theory of interpretation. Hannula, Suoranta and Vadén base their use of the word on the work of Wilhelm Dilthey (1833 – 1911), a German historian, psychologist, sociologist and hermeneutical philosopher. Dilthey 'broadened the field of interest of hermeneutics beyond the individual to include cultural systems and organizations' (Higgs, Paterson and Kinsella, 2012). In the context of Artistic Research, the use of hermeneutical enquiry establishes that there is a necessary subjective bias in the research process. The cultural system proposed in any artistic research will be defined by the experiences of the researcher. Accepting this bias, allows then for a framing of the specificities of the researcher's experience to be recognised. This framing will be historically, socially and geographically bound.

Although Hannula, Suoranta and Vadén propose that a basic condition for artistic research is awareness of what they call the 'holistic, bottomless and endless circularity of experience' (2014: 21), they determine that it must be focused, contextualised and understood within the terms of the phenomena that it operates,

therefore actualising the context of the artistic researcher, as fields within which they are active.

I would argue that in this PhD the conditions of hermeneutical enquiry are set by various contexts, the first being the vocabularies of British sculpture history, as it was taught in English art schools. The second context is the classed and gendered being of myself, as a young student, who as maker and agent, entered into and negotiated with, the debates generated by the British sculpture culture. The third context is represented by the tools that I have developed through life long scholarship to enable the critical exploration of my developing sculptural practice. In the present context of this research these tools are Christopher Bollas' conceptualisation of the psychoanalytical idea of Object Relations Theory in *The Shadow of the Object: Psychoanalysis of the Unthought Known* (1987) and the processual tool of life writing (both of which I will explain later).

Hannula, Suoranta and Vadén declare the way in which artistic research encompasses lived experience as a valid mode of enquiry. They say that it 'gives the possibility...for a sense-driven and material encounter with the world, as opposed to an abstractly intellectual one' (Hannula, Suoranta and Vadén, 2014: 21). In light of this, in this PhD, my now mature sculptural practice will be taken as a whole lived experience within which the fact of being a woman making sculpture is a central theme. The description of my practice will not be partitioned by the many and limitless sub-sections which have sometimes been constructed or imposed to reinforce taxonomic classifications suited to market and curatorial trends in the circulation of art. In the past my work has been presented in public as forms of these different categories established by the other worlds in which art exists - exhibition, installation, private, public, studio practice, authenticated, not authenticated, object, figurative, educational, learned, written, imagined, figurative, museological, archival etc. My artistic *research* is situated at the point of production of art, within the context of my embedded lived experience as a sculptor which includes my specific, social, geographic and psychic contexts.

In the PhD, I am researching from the point of making sculpture not the point of circulation. Artistic research is therefore an instrumental concept for the retrieval of my motivations for making sculpture as part of a life lived socially, geographically and psychically. Artistic Research allows me to articulate Christopher Bollas' idea 'embodied dreaming' (1999: 152) as an approach to sculpture making which is not yet present in the literature of British sculpture making and reception.

2.1.3 Methodological abundance

Hannula, Suoranta and Vadén developed their idea of 'democracy of experiences' as a concept in artistic research from the twentieth century philosophical debates of Thomas Kuhn, Paul Feyerabend and Michael Foucault, which addressed the relationship between power and knowledge (2014: 22). Hannula, Suoranta and Vadén place emphasis on the word democracy as it brings the values of fairness, eligibility, selection and equality into play as a base condition of artistic research. In artistic research, democracy is key to allowing differences to be 'negotiated and argued, not posited from above' (2014: 22). It is this sense of equal status that is essential for ensuring the possibility of their next core principle 'methodological abundance'. Methodological abundance 'stands for the plurality of ways and means of being – in – the world, of reflecting and producing versions of the world' (Hannula, 2009: 6). It is therefore an important idea for enabling descriptions of the sculpture making that I have knowledge of in this research. Methodological abundance gives authority to the way that I have introduced concerns and attitudes from my lived experience into a practice that aligns with sculpture in Britain. It liberates the practice research from constraints that are predetermined and subject specific, which in this particular case are the ontological sculpture debates that originated in William Tucker's 'conditions' articulated in 1974 (Tucker, 1974).

In the process of my PhD research, I wrote an article in which I reflected on how I know, through experience of practice, that it is not uncommon for artists to bring seemingly incompatible ideas together in the material practice of making, and therefore how they may not perform a straightforward logic in what they call their

‘process’. ‘The sickness of being disallowed: premonition and insight in the ‘artist’s sketchbook’ was published in December 2017 (Gaffney, 2017). In the article, I reflected on my use of old sketchbook pages to make sculpture now. In order to argue for the legitimacy of the contents of these pages in my work, now as artistic research, I brought together the work of American feminist Patti Lather, with the psychoanalytical ideas of Christopher Bollas. Lather’s work acknowledges power and discourses through which she analyses the bodies of knowledge that define and limit what we can say.³³ In the ‘Sickness’ essay I brought together what Lather calls transgressive categories for validity in qualitative research, developed from her use of Foucauldian theory, with a particular model of psychic human subjectivity presented in the writings of Bollas. The life writing model of the narrative of my article is the process through which I illustrate a way in which Foucauldian ideas can sit side by side with psychoanalytical ideas in order to explain what Ingold calls the ‘thinking through practice’ of a maker. This is an example of the way in which the ‘methodological abundance’ of Hannula, Suoranta and Vadén cradles what might seem incongruous or conflicting tools of interpretation for an artist. I proposed that an artist can be both an intellectual and material bricoleur, and my argument in the essay demonstrated my understanding of this, through and in a particular practice, which is mine, and described from the position of artistic researcher that Hannula, Suoranta and Vadén have called the ‘inside-in’.

The interfacing of epistemological positions that I described in the ‘Sickness’ essay is an example of what Hannula describes as ‘simultaneously trusting and confronting the aspects of experiential knowledge produced in and through a committed, long term experiential practice’ (2009: 6). His reasoning follows Paul Feyerabend’s anarchistic view and rejection of the existence of universal methodological rules. The idea of ‘methodological abundance’, posited by Hannula with Suoranta and Vadén, offers a model that gives me the confidence I have long sought for the idea of

³³ Patti Lather is Professor Emerita at Ohio State University, Department of Educational Studies, where she taught qualitative research, feminist methodology and gender and education from 1988 to 2014. Lather is known for her integration of feminism and post-modernism into critical education theory to ‘contribute to the theory and practice of liberatory education’ (Lather, 1991: xvii).

methodology to evolve in my own practice, and be able to describe it. They define artistic research as ‘a context-aware and historical process that works inside-in, beginning and ending with acts committed within an artistic practice’, and methodological abundance is an important concept that enables me to adopt it (2014: ix).

2.1.4 Inside-in

In defining inside-in, Hannula, Suoranta and Vadén introduce the important idea they call ‘the issue of perspective’ which can be put simply as ‘who is the one doing things’ (2014: 4).

Hannula, Suoranta and Vadén acknowledge their interpretation of perspective to be drawn from Linda Tuhiwai Smith’s work on indigenous research methodology which argues for culturally sensitive and appropriate methods in research rather than the adoption of institutionally authorised and driven ones (Tuhiwai Smith, 2012). Her work confronts how ‘the term research is inextricably linked to European imperialism and colonialism’ (2012: 1) and argues for ‘the significance of indigenous perspectives on research’ (2012: 3). I would argue that the teaching of sculpture I received as a young student was equally ideologically driven in terms of its white male bias, lacking any recognition of plurality and inclusivity, particularly in relation to the gendered or classed identity of the sculptor. My learning was supplemented by the politics of 1980s feminism which challenged the position of woman as other to man. Hannula, Suoranta and Vadén are indebted to Tuhiwai Smith’s principle, which encompasses the post-colonial critique of white writers, in developing their concept of perspective for the artistic researcher. In one sense, I think of myself as an indigenous researcher in these terms, socially, politically, geographically and psychically. A particularity of my identity formation is being born as London Irish, the hybridity of which is still debated.³⁴

³⁴ London Irish is a term used to describe people who are born in London to Irish parents and are known as the second-generation Irish population. Debates continue now about the authenticity of this demographic group as Irish. In the autobiography of celebrity punk star John Lydon (aka Johnny

Hannula, Suoranta and Vadén qualify the stance of the artistic researcher in their model as someone who ‘alternates and changes positioning of articulation within the given practice’ (Hannula, Suoranta and Vadén, 2014: 4). They tell us that Artistic Researchers:

must be both-and, both readers and writers, the ones who talk and the ones who listen, the ones who do and who are there to relate to and discuss what others in the same and similar practices are doing.

(2014: 4)

The artistic researcher, in their words, is situated ‘inside-in’ the practice: ‘the one who does the research does so from inside-in’ (2014: 3). This resonates with my own experiential knowledge of practice and formation as a sculptor. ‘Inside-in’ is the most compelling reason for my alignment with Artistic Research. It is from within this frame that I now describe my particular position as ‘inside-in’.³⁵ I have already introduced the way in which feminism is part of my perspective from lived experience. I argue, therefore, to position myself as an artistic researcher with greater specificity. Relative to the male and elitist canonical construct that is sculpture in Britain I propose that I am, in light of Linda Tuhiwai Smith’s work, an indigenous researcher.

Rotten) he positions his creative development as an outcome of being London Irish. Lydon’s memoirs recall second generation Irish life in a location four miles from my own. He says ‘For all intents and purposes I was brought up a Londoner. That’s the place that educated me, but every year we’d go to Ireland, where my father and mother were born, for six to eight-week holidays... I wanted to go out of my way and find out about my own Irishness, but when I did get there, it was never as romantic as books made it out to be. The truth is always mediocre. How on earth would I have been able to use Gaelic, being raised in London? It would have been absolutely useless... Londoners had no choice but to accept the Irish because there were so many of us... When I was very young and going to school, I remember bricks thrown at me by English parents’ (pp. 9-27). See: Lydon, J., Zimmerman, K., Zimmerman, K. 2014. *Rotten: no Irish, no Blacks, no dogs: the authorized autobiography : Johnny Rotten of the Sex Pistols*. London: Picador. The term London Irish is not to be confused with the title of a recent situation comedy broadcast on Channel 4, which used the phrase to describe young first generation Irish living in London.

³⁵ This would now be a key way to think about the difference between the two sculpture histories cited in Section 1.2. I have already drawn attention to the fact of Elsen being an American historian and Tucker being a British sculptor. In the words of Hannula, Suoranta and Vadén, Tucker’s position as author can now be viewed as inside-in.

2.1.5 Verbalisation

One of the goals of artistic research is to produce ‘information that serves practice’ (2005: 21). Hannula, Suoranta and Vadén frequently refer to the ways in which such information is manifested, shared and critically debated as ‘bringing forth’ (2005: 109). Bringing forth in artistic research is the way in which the fusion between the doing and the thinking about doing, inside the practice, is further fused with that which is the public part of the research. This is what they name the ‘verbalisation’ of and around the practice. They explain this ‘verbalisation’ as ‘one way of sharing, making things public... done so that other people can access the materials (openness)... done by arguing for a view or a thesis’ (2014: 24).

Verbalisation includes writing, speaking, reporting, arguing, teaching, publishing. Throughout the development of my sculptural practice, in which the art works produced can be viewed as both representational and crafted narrative, I have verbalised my methods and discoveries through speaking in exhibitions, commissioned residencies, research forums, learning and teaching environments.³⁶ The verbalisation approach I now use, in written form, is life writing which I will explain in more detail later in this chapter. Hannula, Suoranta and Vadén suggest:

To write about one’s artistic endeavour is to know and be conscious of what one is doing, and let others know it too ... [t]he language, its register, vocabulary, style, even grammar should be geared to accommodate relevant parts of that which one is talking about so far as is needed
(2014: 25, 33)

³⁶ One example of this is my exhibition project *footNOTES* at Henry Moore Institute in 2003. *footNOTES* was a collection of exhibited objects and texts interspersed within the sculpture library which represented an idea about a sculpture before it had a shape or form. The display in the library provided the ‘footnotes’ to a paper entitled “The changing ‘class’ (not classification) of sculpture” which I read aloud within the installation. The paper was originally presented at the AHRB Congress CATH2002: *Translating Class, Altering Hospitality* at Leeds Town Hall, June 21 -23, 2002. A recording of this is in the HMI Library (Gaffney, 2003).

Albeit a metalanguage, life writing and its narrative form permits me to situate the experiences I explicate from my lived practice of making sculpture in terms of time and place.

2.2 The 'democracy of experiences' in Embodied Dreaming

I propose that Embodied Dreaming (a new idea for making sculpture informed by an idea in the psychoanalytical writings of Bollas), as a methodology in artistic research, is performed through a constantly shifting constellation of practices, both as ideas in action and as creative and analytical approaches, both objective and reflective. I describe these practices below as the methods that form the 'democracy of experiences' of Hannula, Suoranta and Vadén. In Embodied Dreaming they are as follows, firstly life writing . This has been described by Mulvihill and Swaminathan in their book *Critical Approaches to Life Writing Methods in Qualitative Research* (2017) as a particular method through which we may understand the construction of the self. Mulvihill and Swaminathan go on to define this self as encompassing 'the constructions of gender, race, culture, disability, sexuality, and ethnicity, among others such as place, nationality, and space' (2017: 6). Life writing as a practice was originally defined in the seventeenth century as biography, drawing on the Greek *bios* meaning life and *graphia* meaning writing (2017: 11). In Embodied Dreaming, it is the tool for processing the thinking through making in the practice. My second method uses Christopher Bollas' conceptualisation of the psychoanalytical idea of object relations theory, as already mentioned in section 2.1.2. Using Bollas' written descriptions as a tool for making comparison with the practice of making sculpture as I know it, is essential in this research for providing a model of the psychological dimension in play when making sculpture. I see Feminism as the third element and for me feminism is both a position and political attitude lived out across my career. One of my two core manual processes for making sculpture is modelling, a technique which is an additive process where pliable material is shaped (Encyclopaedia Britannica, 2016). Casting is the other, and its name describes the sculptural method

where a mould is made and liquid material is poured into it.³⁷ The ways in which these core manual processes, associated methods and positioned approaches, take shape within Embodied Dreaming, is explained in the descriptions of the sculpture made as part of this research.

2.3 Staging the methodology

Undertaking this research project enabled a formalisation of the methodology active in my artistic research and its development across my career. The creative and analytical approaches I employ as Embodied Dreaming, may be thought of as relating in this way:

This is the anchor – a key self-reflexive tool – it allows insights to emerge	LIFE WRITING	
These are the positions that life writing enables to emerge through the practice	PSYCHOANALYTICAL IDEAS (after Bollas' conceptualisation of Object Relations Theory)	FEMINISM
My key sculptural methods. Description of my use of these allows explanation of how I read my embodied agency through the positions listed above	MODELLING	CASTING

³⁷ 'Casting involves making a mould and then pouring a liquid material, such as molten metal, plastic, rubber or fibreglass into the mould. A cast is a form made by this process. Many sculptures are produced by the artist modelling a form (normally in clay, wax or plaster). This is then used to create a mould to cast from. A mould can be cast more than once, allowing artists to create editions of an artwork' (Tate, 2016).

2.4 Life writing

In the methodological approach I propose as Embodied Dreaming, life writing is the method that situates my sculptural practice, and it is only through life writing that this is enabled. It is also life writing that discloses the ideas of Bollas as they exist in the process of making sculpture, and shows how 'embodied dreaming' is at work in there.

It is through life writing that I am able to show Embodied Dreaming, as I propose it, is both a mode of analysis and a research process, and these may be intertwined in the creative process. Life writing as the key self reflexive tool in Embodied Dreaming, offers a way of reflecting upon past works in order to identify how the artefacts convey various aspects of my classed, gendered and psychic self that I have no awareness of in my manual processes. It also offers a way of understanding the making of figurative sculpture that I am describing in this research as a form of what Tim Ingold, in his book *Making: anthropology, archaeology, art and architecture* (2013) calls 'an art of inquiry' in which 'the conduct of thought goes along with, and continually answers to, the fluxes and flows of the materials with which we work' (2013: 6). Life writing is necessary for this research project.

Life writing, is autobiographical writing which engages with matters greater than the personal. It includes personal kinds of writing such as letters and diaries alongside biographies and autobiographies. According to Marlene Kadar in her book *Essays on Life Writing: From Genre to Critical Practice* (1992), life writing was originally generally understood to be biography. However, she offers further qualification 'that for a part of the eighteenth century, before the Greek and Latin rooted words 'biography' and 'autobiography' fell into current usage, the Anglo-Saxon rooted phrase 'life writing' was popular' (1992: 4).

There are now many recognised ways to tell a story, and examples of story forms that are not fiction are biography, autobiography, autoethnography, life histories

and oral histories. Presenting experience through research writing that seeks to 'analyse personal experience in order to understand cultural experience' is now an accepted method in qualitative research (Ellis, Adams and Bochner, 2011; Mulvihill and Swaminathan, 2017).

Life writing enables me to extrapolate examples from my own experience, and my writing as an artist is underpinned by my choice to use a feminist approach to life writing where the author does not pretend to be absent from the text herself (Kadar, 1992). This writing approach fulfils Marianna Torgovnick's view of personal writing as the fundamental condition of any act of communication as 'it makes the reader know some things about the writer' (1990). I think narratives formed in this way, positioned as part of life writing as a critical practice, offer a suitable approach for writing as an artist. I further align mine to the definition of 'personal narratives'. In *A Glossary of Feminist Theory*, 'feminist autobiography is often characterised by the implicitly communal identity of the author who presents her experience as REPRESENTATIONAL, rather than (as in traditional autobiographical) unique' (Andermahr, Lovell and Wolkowitz, 2000: 197). I will argue that my narratives, whilst explicating this research approach, will be representative of an as yet unexploited aspect of a challenge to sculpture in Britain, which is the practice of women sculptors, and the particularity of identity formation within this.³⁸ Although my own testimony will be unique, its articulation will in many ways be representative of what is left out or denied by the sculpture in Britain ideology. It will add to the testimonies of women's practice in British sculpture.

As a critical practice and method in qualitative research, life writing enables me to explain the thinking through making in my practice, from the inside-in, as purposely selected events, within the wider contexts in which these have occurred. The wider contexts can be the historic moment, the community of practice, the learning that I

³⁸ In the case of gender see footnote 9, which details how gender is alluded to in Phyllida Barlow's accounts of learning UK sculpture in Mark Godfrey and Jon Wood, *Objects for...and other things: Phyllida Barlow* (London: Black Dog Publishing Limited, 2004), and Alison Wilding *Henry Moore Institute Annual Guest Lecture* Leeds College of Art, 2015.

undertook to be able to do what I am doing now or did in the past, and the internal psychodynamic theatre at play within me. Life writing is essential for 'bringing forth ... the information that serves practice' in artistic research (Hannula, Suoranta and Vadén, 2005: 109). It is the key self-reflexive tool in Embodied Dreaming as the methodology, and the process of writing through sculptural methods, attitudes and interventions allows insights to emerge. Life writing is the anchor to the other processes in play within Embodied Dreaming. The introduction of life writing into my methods and critical positions gives traction to the methodology.

Writing has been part of my practice since 1977, but it has been a private activity in what would be called my artist's sketchbooks. The focus in these books was on words rather than narrative, and was free of grammatical conventions. My approach was to snatch, grab and save articulations of my ideas as I heard them form, mentally, and I also saved words written by others that held meaning for me. These sit now on pages in the books amidst scribbles and visualisations. The contents of these books can be viewed retrospectively as maquettes for the articulation of Embodied Dreaming. Words and phrases appear as fragments that I have named 'emotional registers'. An example of how I shared reflections upon these as 'information that serves practice' (Hannula, Suoranta and Vadén, 2005: 21) is part of an article I wrote and published in December 2017 entitled 'The Sickness of Being Disallowed: Premonition and Insight in the 'Artist's Sketchbook'.³⁹ Through the new Embodied Dreaming methodology that I am proposing, I showed how to position the written emotional registers as a particular element in my sculpture practice and within the Artistic Research paradigm. Only once have these notations formed part of my exhibition practice.⁴⁰

³⁹ I write a detailed account of what I mean by the term emotional registers in Gaffney, Sheila. 'The Sickness of Being Disallowed: Premonition and Insight in the "Artist's Sketchbook"'. *OAR: The Oxford Artistic and Practice Based Research Platform* Issue 2 (2017), <http://www.oarplatform.com/sickness-disallowed-premonition-insight-artists-sketchbook/>.

⁴⁰ This was as part of *footNOTES* at Henry Moore Institute, Leeds in 2003. The project, which presented an idea about sculpture before it had a shape or form, interspersed objects and texts within the sculpture library. Selected pages from the sketchbooks formed part of the display (Gaffney, 2003), [Online].

I have found particular modes of writing by women inspirational and empowering in the making of my sculpture and this influence continues now, in my developing writing practice. The writers' works that I cite, have helped to position life writing in the PhD, as crafted exemplars rather than stylistic frameworks for me to emulate. They are crafted narratives that have validated my aspirations when sculpture making, and also when verbalising research through writing. I will describe briefly the different influences, which are both academic and personal, in order to give context to the positioning of the written elements of the PhD research. They include diaristic, autobiographical, fictional, historical and quasi autobiographical works.

2.4.1 Diaristic

The written entries in my sketchbooks do not follow the routine or discipline associated with keeping a diary but do have a relationship with daily, dated diaristic examples. Marion Milner's early work, published under her pseudonym Joanna Field, *A Life Of One's Own* (1934) is an analysis of her own moments of everyday life, as an experiment to record feelings and actions to explore her own psyche herself. Anne Truitt's *Daybook: The Journal of an Artist* (1982) recounts her contemplations 'reconciling the call of creative work with the demands of daily life'. It is different in tone from Milner's which employs a gentler, considered reportage, Truitt recording her domestic responsibilities alongside the production of minimal art. She embeds questions about her artistic self within a narrative of recognisable life routines, and her prose interrupts the biographical myths of the male artist recounted in mainstream art historical writing (Soussloff, 1997). I argue that my sketchbooks contribute another possible form of chronological personal record for becoming an artist who is a woman through the saving of written imagistic insights.⁴¹

⁴¹ This is the finding of my argument in the *Sickness* essay introduced in Section 2.1.3. See: footnote 36.

2.4.2 Autobiographical

The autobiographical novel *Giving Up The Ghost* by fiction writer Hilary Mantel occupies the imaginary role of mentor to my life writing approach. Mantel writes early in the book 'I began this writing in an attempt to seize the copyright in myself'. (Mantel, 2003: 70). Life writing is an imaginative device through which the autobiographer can time travel into their past as a performative observer. Life writing enables me to travel back from *now* to *then* to allow insights to emerge. It is dependent upon my age now and I am not the first to notice this. In *Giving Up The Ghost* Mantel advises her readers:

[D]on't do your work before you're ready. Just because you have an idea for a story doesn't mean you're ready to write it. You may have to creep towards it, dwell with it, grow up with it: perhaps for half your lifetime... The book of me was indeed being written by other people: by my parents, by the child I once was.

(2003: 70)

The explanation of sculpture making I propose in the PhD has also taken until now for me to be able to recognise it. In writing it through I do not use the stylistic experimentation of narrative inquiry techniques. I report from the past, in the present, to retrospectively make sense of a long 'inside-in' research activity.

2.4.3 Fictional

Within the forty-year long sketch book practice I have now maintained, I also saved extracts of fictional writing, as examples of writing that conveys the idea of embodiment, crafted and modelled, through words. Prior to the PhD research, I kept these as encouragements for the part of my practice which involved retrieving significant objects from my own memory and lived experience. I sought to use them as the subjects in sculpture and drawing through which I would work to convey embodiment. I recognised that the saved fictional extracts demonstrated an effective modelling of consciousness in literary form, which I, as a reader, recognised to be true to my own experiences. As part of studio process, I began then to work

with actual passages of text, in the mode of thinking through making, to materialise equivalent sensations for the viewer through form as sculpture. I produced these works in the manner of Ingold's 'waystations', pushing my thinking forward through words, images and forms.⁴² Reflecting back upon this process as part of my research, I found the academic poster to be a useful graphic device to visualise the influences in play, and present two examples here (see Figs. 1 & 2).⁴³

The common feature of the written descriptions I have saved and used in my sketchbooks, is that they come close to prose poetry, which focusses on images rather than narrative. This literary device compels the reader to inhabit what they visualise as if it is their own experience. When I encountered these texts, I found them to fulfil the ambition for the sculpture I was interested in making then. This is the characteristic of the saved texts that I consider to be analogous to the creative outputs I am submitting now as part of this PhD.

⁴² Ingold (2012) proposes that artefacts can be considered as waystations in a creative practice, that is they should be seen as stopping points in a journey rather than endpoints or final destinations.

⁴³ As a result of this exploration, I co-authored an article, published in 2018, which described how myself and a colleague developed the model of an academic poster, commonly used in science, to accommodate individual interests and methods used by visual learners. The pictorial poster became the participating student's plan for narrating argument, knowledge and criticality. See: <https://www.ingentaconnect.com/content/intellect/iwcp/2018/00000011/00000002/art00006%3bissueid=1xxu57pcpoclu.x-ic-live-03>

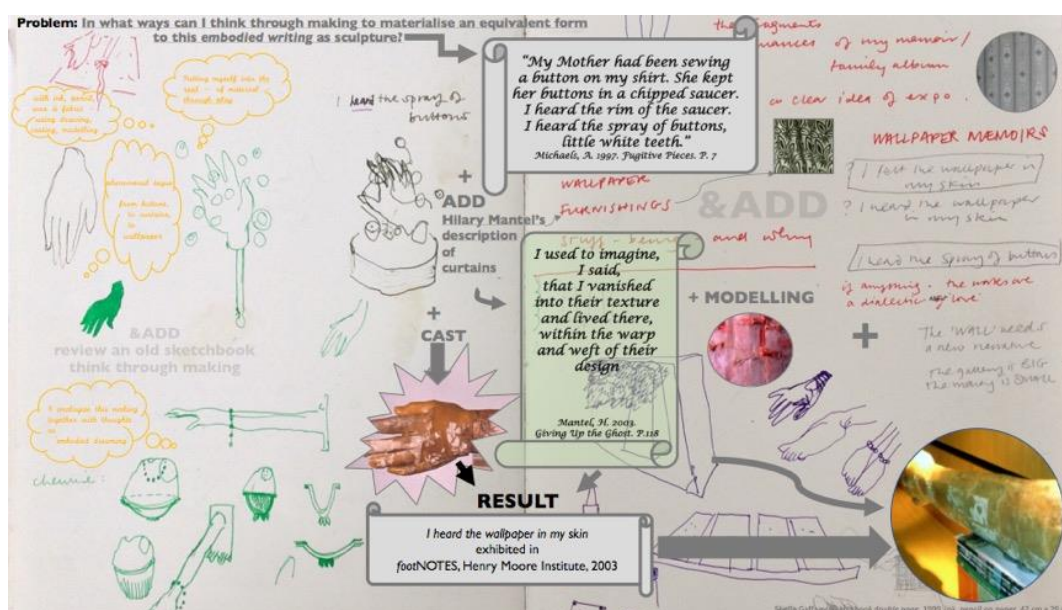


Fig. 1. Academic poster visualising artistic research for *I heard the wallpaper in my skin* exhibited in *footNOTES*, Henry Moore Institute, 2003

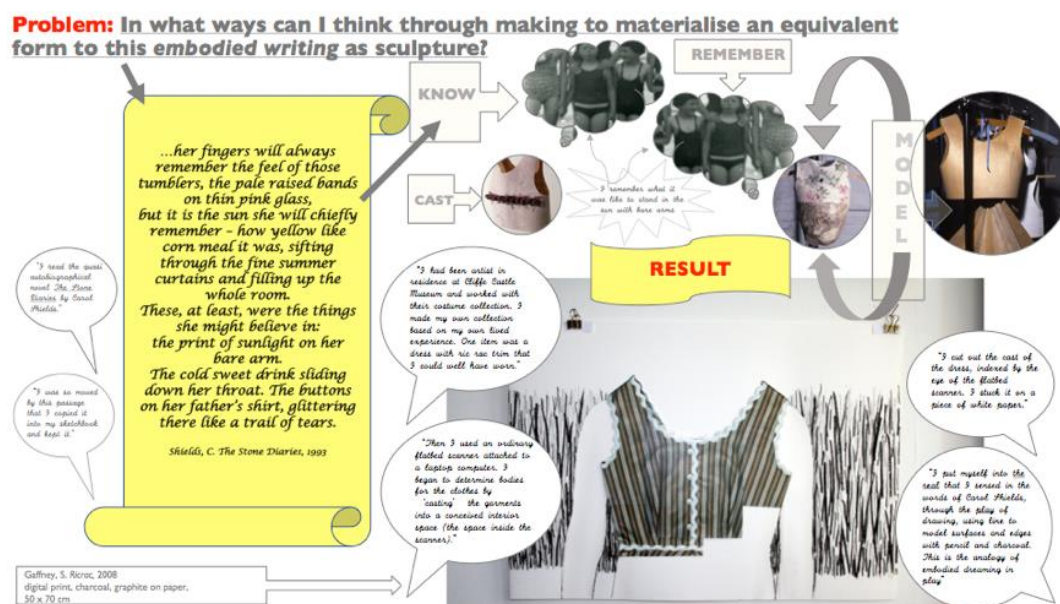


Fig.2. Academic poster visualising artistic research for drawing *Ricrac* 2008.⁴⁴

⁴⁴ As an outcome of the research, this drawing was exhibited with British Sculptor Kenneth Armitage's *Walking Group*, 1951, bronze in *Parallel Lines: Sculpture and Drawing*, Ingram Collection of Modern British Art, The Lightbox, Woking (2019).

2.4.4 Historical

The work of social historian Carolyn Steedman is instrumental as a model for me when writing through the histories I am recalling in this project. In *Landscape for a Good Woman: A Story of Two Lives* (1986) Steedman writes 'Personal interpretations of past time [are] the stories that people tell themselves in order to explain how they got to the place they currently inhabit' (1986: 6). Her words are a key motivator for story telling as a form in my own writing, which is the verbalisation of my artistic research (Hannula, Suoranta and Vadén, 2005: 109). She has proved in her work as a historian that our stories 'are often in deep and ambiguous conflict with the official interpretative devices of a culture' (Steedman, 1986: 6). It is Steedman's understanding of the importance of narrative in Freud's psychoanalytical method that has enabled me to see the value of the work of Christopher Bollas as an explanatory model for my particular approach to sculpture making (1986: 20). This will be a particular focus in Chapter 5, where I describe how the material and written outcomes of my research have been simultaneously disseminated. Steedman's history writing approach allows me to construct narratives that show how 'embodied dreaming' is in play in my sculpture making (Bollas, 1999: 152). Psychoanalytical writing in order to mine the unconscious, however, is not a form of writing that I would cite as a direct influence in my life writing. Steedman's focus on class and gender is more important.

Steedman writes that she has used the psychoanalytical case study because it 'allows the writer to enter the present into the past, allows the dream, the wish or the fantasy of the past to shape current time, and treats them as evidence in their own right' (1986: 21). She, however, points out an important issue with Freud, namely that his formative work contained 'the absence of so large a number of people from its evidential base' (1986: 76). Freud's patients were limited to members of the bourgeoisie in turn-of-the-century Vienna and his study did not recognise differently classed social experience. Steedman demonstrates significantly, in her text, how she can present disruption and counterpoint to history through her telling of stories that are not limited in this way. Importantly she lets the reader know that women like her

with a story of English working class girlhood are absent from Freud's case histories, and potentially from subsequent interpretations of his theories. Her writing insists upon introducing 'the stuff outside of the world' in which Freud originates his ideas, that is bourgeois Vienna at the turn of the 19th century (1986: 77). In her disruptive history writing, Steedman positions the indigenous internal encryption of class in the social and material world of her own lived experience.

Steedman acknowledges the presence of the psychoanalytical trace in all lived lives. In *Landscape*, she references Freud's foundational psychoanalytical rewriting of the myth of Oedipus, which centres on the losing of a parent as a possession (1986: 14). In Freud's myth, the threat of castration is the symbolic punishment for the boy's failure to separate from his mother; women are already castrated creatures. Steedman maps class relations on to this psychological model of a boy child's experience of loss and exclusion through her own story of her father's socially positioned humiliation by a forest-warden in a bluebell wood. She describes how she saw her father, who in Freud's theory of sexuality ought to be the authority figure, metaphorically castrated by the male representative of ruling class power in the form of a forest warden. Writing in the voice of herself as a child, Steedman observes her father as 'the loser, feminised, outdone' and concludes this narrative with 'we carry moments like this through a lifetime' (1986: 51).

Steedman has championed a method of challenging history through what she describes as 'the writing of stories that aren't central to the dominant culture' (1986: 20). I am now building on her work in order to propose there is another, as yet unarticulated dimension to the history of sculpture in Britain. I will follow Steedman's example to 'rework what has happened to give current events meaning' so that I may show that there was a psychological dimension active in the making and teaching of what was British sculpture (1986: 5).⁴⁵ I will narrate these stories from inside the practice of making sculpture as I know it. They will be the vehicle through which I will show how process and method can play out the concerns of the

⁴⁵ This is the approach I will employ in Section 4.2.2 Learning Modelling at Camberwell.

individual sculptor's classed and gendered subjectivity, as yet not accounted for in the now historicised field of British sculpture.

2.4.5 Quasi autobiographical

Another form of writing about lives is described as quasi autobiographical. This is fiction which is crafted to be read as though it is authentic recollection, told through the voice of the author. Quasi autobiographical writing is not influential as a mode for my approach in the verbalisation of research through writing, but it is an encouragement to write in my own voice. It defines the 'I' in this writing as the sharer of insights. This 'I' can become whoever I need it to be, the maker, the learner, the child, the feminist, the expert, the agent, the subject, the curator, the observed. Voice is the stuff of quasi autobiography. The author can change position with no obligation to an authentic 'I'. It parallels the artistic researcher, that is someone who 'alternates and changes positioning of articulation within the given practice' (Hannula, Suoranta and Vadén, 2014: 4). Figure 1 illustrates the way in which the crafted prose in Anne Michaels' novel *Fugitive Pieces* (1997) has been significant for me in processing written description into artwork. Michaels' novel was also a complex construction of both autobiography and biography, but of course it was neither.⁴⁶ The thoughts, insights and recollections of two male protagonists were voiced by Michaels, the woman author. In a different way, Elena Ferrante's recent *Neapolitan Novels* have also encouraged me to use my own voice when writing, and also when making.⁴⁷ The Ferrante novels were a tour de force of life writing whether they were fiction masquerading as life writing or life writing masquerading as fiction. The powerful stories recollected by the main character Lenù, introduced the reader to women's friendship, social history and Italian working-class stories. Whilst reading the novels I was satisfied with the much

⁴⁶ In *Fugitive Pieces* there are two narrators. The initial narrator is an elderly poet, writing his memoirs as a prelude to death. His recollections are framed by his childhood holocaust experience in Germany. Two thirds of the way through the book, the story is taken over by a young academic who is researching the poet's work and trying to find his memoirs. Michaels' writing was part of my exhibition *footNOTES*, Henry Moore Institute, 2003.

⁴⁷ The *Neapolitan Novels* include: *My Brilliant Friend* (2012), *The Story of a New Name* (2013), *Those Who Leave and Those Who Stay* (2014), and *The Story of the Lost Child* (2015).

discussed anonymity of the author, because for me, as a reader, the novels offered a fantasy of memoir which had its own truth.⁴⁸

2.4.6 Life writing summary

The writing influences described above are instrumental in the way that I use life writing in the research. Life writing is present in this text in two ways. The first way is an autobiographical approach through which, following Steedman, I narrate stories to inform the reader of how I learned to make sculpture as part of my lived experience, and subsequently sculpt now. Within the context of my proposed Embodied Dreaming approach, this narrative method is also a processual tool, used to analyse the evidence the text generates.

The second way life writing appears in this research is as sections of prose which are positioned in the text in relation to the photographs from my own past. This writing is visually differentiated by the use of italics and indentation and is not for consideration as either academic argument or creative output. I knowingly draw upon the literary device of the backstory to provide insight to the mental activity that I claim is provoked when I use family photographs as source material, and employ the modelling methods I learned as a student. In this research I also refer to these written elements as *photo-works*, in the same way as the sculpture that is made from photographs. I see this as part of the democracy of experiences proposed by Hannula, Suoranta and Vadén as part of Artistic Research, where there is no hierarchy in play between forms of knowledge.

I am encouraged to use this approach by the indigenous researcher Shawn Wilson. In Wilson's 2015 publication *Research is Ceremony: Indigenous Research Methods*, he includes a personal narrative in the form of a letter written to his sons, alongside his professional commentary on the practice of research. He does this to demonstrate

⁴⁸ Elena Ferrante's novels have been published since 1992. In October 2016 Italian investigative journalist Claudio Gatti revealed that the author Elena Ferrante was also a fictional character. This led to a widespread debate around demands for truth in writing that appeared to be autobiographical.

how, being of Opaskwayak Cree Indian origin, he has sustained a lifelong experience of what he describes, in his own words on the back cover of the book, as 'straddling Indigenous and academic worlds'. Wilson says 'Indigenous epistemology is all about ideas developing through the formation of relationships. An idea cannot be taken out of this relational context and still maintain its shape' (Wilson, 2015: 8). Wilson adopted this dual writing approach to create a device through which, in his arguments, he could offer both context and definition. I am conscious that the cultural polarity I claim in this research is not the same as that experienced by indigenous peoples in academia. Their work, however, offers a way to overcome the inherent cultural difference between my identity formation, which is London Irish working class, and the context for my artistic formation, which is the elitist world of sculpture in Britain.⁴⁹

In this research I have used photographs to impose a limit within the practice. The word-based interpretations that are made in relation to them allow my London Irish identity formation, which is an important nuance to my position as an artistic researcher, to have a form of visibility in the overall verbalisation of the research, as proposed by Hannula, Suoranta and Vadén. They are included as a way of representing the inner mental activity that I experience, and know to be part of the making process. The vernacular used provides word-based insights to the community from which I originate, and the ways of relating within it that I know and use. This formation is different from the relations in British sculpture. I propose that the part my identity formation plays in my motivation for conducting the research may be better understood through the inclusion of the word based photo-works sections. The prose pieces are important as a way to reveal the inside-in position of the artistic researcher that I am claiming here.

⁴⁹ I am referring back here to Phyllida Barlow's description cited in Section 1.1 (Godfrey and Wood, 2004: 180).

2.4.7 Revising past works through life writing to find Embodied Dreaming in my practice

On two occasions during this period of research, through my own writing, I have used Embodied Dreaming to show how play can act as both a processual or analytic device within it. I wrote an article *Embodied dreaming in the archive* which was published in 2014.⁵⁰ This revisited how 'embodied dreaming' (after Bollas) had been instrumental in a sculpture project of my own, and described the way in which my emphasis was on imaginary play. In this essay I explained how, when undertaking a residency in the costume archive of a social history museum, I could not use sculptural techniques I was familiar with as they were deemed corrosive and harmful in a conservational context. As a result of this restriction, I employed a form of imaginative play, which after reading Bollas, I am able now retrospectively to name as a kind of 'embodied dreaming'. In the museum, I pretended I was wearing the preserved items of clothing, in times and places imaginatively sourced from my own memories of lived experience. In the real world however, I was simply using a systematic series of actions to hang garments above a flatbed digital scanner connected to a computer. The article described how, as a result of playing this imaginary game, I emulated the process of casting one material into the conceived interior space of another (the space inside the scanner). I made a series of optically generated, digitally produced, visualisations of the preserved museological items of clothing which may be viewed now as embodiments. Twelve of them formed the exhibition 'Others' in 2010 (see Fig. 3).⁵¹

⁵⁰ Gaffney, S. Embodied Dreaming in the Archive, In Bailey, R. (ed) 2015 *Journal of Writing in Creative Practice*. 7: 3 pp.387-401, doi: 1386/jwcp.7.3.387_1, 2014.

⁵¹ *Others* exhibition at Cliffe Castle Museum, Keighley, West Yorkshire took place 19th September 2009 to 10th January 2010. It was the conclusion of a two year ACE funded position as Bradford Museums & Galleries Artist - in – Residence. See *Others*. 2009. [Online]. [Accessed 21 May 2018]. Available from: <http://www.sheilagaffney.com/index.php?/exhibitions/others/>



Fig.3. *Micklethwaite ICOM 1.2400*, 2009, duratrans print, 52 x 72 x 8cm

In 2015, as part of the process of researching the PhD, I presented a conference paper 'Modelling Lines of Sculptural Thought: The Use of a Transcription Project to Interrogate, Intervene and Dialogue with a Sculpture Archive' as part of the 'Archival Interventions in Sculpture' panel at AAH14.⁵² In the original paper, I reflected retrospectively on an exhibition I had made in 2009 at Huddersfield Art Gallery as an outcome of an invitation to intervene in the collection of a civic art gallery.⁵³ Transcription was my primary method to read an image from my past, which was Carl Plackman's drawing *Civilisation as Barbarism* (1984), in the present and I produced a sculpture of my own from the drawing.⁵⁴

I then explained using life writing how I negotiated the sculpture, by employing imaginative pretence in the way that Hannula, Suoranta and Vadén determine an artistic researcher 'alternates and changes positioning of articulation within the given practice' (Hannula, Suoranta and Vadén, 2014: 4). This was an early experiment in making a comparison between Christopher Bollas' psychoanalytical ideas with my own knowledge of making sculpture. In this project, *Civilisation as Barbarism* became an object that held within it the conventions of sculpture in Britain as a dominant set of attitudes and practices in what represented to me 'the complex space of sculpture in Britain' (Wood, 2011: 6). I pretended to perform the roles of both analyst and analysand in both the physical and imagined space of the sculpture. I engaged with the method of free association in the imagined psychodynamic space of the sculpture, as a plastic form of the psychoanalytical definition of object relations. I listened to my intuitions and linkages as prompts for making selections of objects from my own sculptural archive, to bring to the table with those of Plackman.

⁵² AAH14 was the Association of Art Historians annual conference, *40th AAH Conference & Bookfair*, Royal College of Art, London, 10-12 April 2014. A shortened version of this paper was subsequently published. Full citation: Le Feuvre, L. (ed) 2015. *Henry Moore Institute Essays on Sculpture. 73: Active Archives*. Leeds: Henry Moore Foundation.

⁵³ See footnote 26.

⁵⁴ It is in this project that I first employed the analytical drawing methods I went on to use in *Embodied Dreaming 1* (1965) in 2014.

2.4.8 Life writing now as the processual tool in Embodied Dreaming

The narrative form of life writing that I engage in to revise my making methods creates textual forms comparable with the sculptural works submitted for the PhD which are singular, freestanding, representational objects modelled in wax then cast in bronze. Writing and sculpting both require craft, observation, analysis and modelling of embodied knowledge that is the sensory knowledge I hold in my body and mind. Life writing is a necessary device for me in order to make public my knowledge from lived experience through a process of resourcing the inside-in nature of a practice of many years. Life writing welcomes social and psychological aspects of lived experiences into a story form to critically position my own historic line of sculptural practice. The written narratives of my experiences, together with the physical manifestations of such in sculptural form are both part of the practice I am calling Embodied Dreaming.

Life writing, in this research, aligns with the feminist concept of 'The Autobiography Of The Question' and my own stories are offered as examples of this.⁵⁵ The feminist educationalist Penny Jane Burke when rewording 'The Autobiography of the Question' told us it is

[W]here the agent begins with the story of [her] own interest in the question [she] is asking and planning to research into. From that initial story she may move towards the mapping of her developing sense of the question's interest for [her] onto the history of more public kinds of attention to it.

(Burke, 2008)

Through the stories of my practice I will now explain, perform and use life writing, as one of the democracy of experiences of Hannula, Suoranta and Vadén, and as the process which enables the Embodied Dreaming methodology to become visible.

⁵⁵ The original source of this is from English studies (Miller, 1995).

3.0 Embodied Dreaming as Artistic Research

This chapter will discuss my paraphrasing of ‘embodied dreaming’, when I am making sculpture. I will use life writing as my approach to explicate ways in which this idea, after Bollas, enables the social, political, geographic, psychic formations of the indigenous artistic researcher to become viable within the making crafts of sculpture.

Embodied Dreaming is the way in which I characterise the ‘democracy of experiences’ proposed by Hannula, Suoranta and Vadén. During this research I placed Christopher Bollas’ concept, developed in his work as a psychoanalyst, at the centre of my making approach in a way that links with Ingold’s assertion to ‘read creativity forwards rather than backwards’ (Ingold, 2012). I positioned my methods and approaches *as if* they are Bollas’ ideas in action, where formerly I had used these to reflect theoretically upon past and completed sculpture in order to interrogate, as mentioned previously, how the artefact conveys various aspects of my own unconscious processes. Bollas explains embodied dreaming as follows:

Putting the self into the real through play, children are engaged in a kind of embodied dreaming that brings elements of inner life into the world. The quiet continuous embodiments of dream mark the passing of time with signs of the child’s idiom.

(1999: 152)

The way in which these words read, interfaces directly with the making I have knowledge of.

Charles Rycroft (1914-1998), a member of the British Psycho-analytic society and Bollas’ circle, compiled a *Critical Dictionary of Psychoanalysis*, first published in 1965, to demystify what he phrased as ‘the existence of a technical language constructed by psychoanalysts for communication amongst themselves’ (1995, xiii). In light of this, it is important to examine Bollas’ words in the context within which they were written, and compare their use when describing making sculpture, for it is inside the

making process that I observe what I am describing as the interface of the two disciplines, psychoanalysis and sculpture. I will now briefly focus on embodiment, play, real and dream. I will talk about self and idiom in more detail further on in this text.⁵⁶ I propose that my exploration of these terms, in both psychoanalytical theory and sculpture, will substantiate my intuitive recognition of their value as exploratory tools.

Bollas believes that embodiment, as a psychic process, is the moving of mental representations into the body's being (Bollas, 1999: 152). When I make a comparison between my practice of making sculpture and the idea of embodiment as explored by Bollas, I am able to explain the psychic dimension of my process. To do this, I will tell stories of how I made the sculpture as photo-works during the research.⁵⁷ I will describe how, when I begin to use imaginary play when making sculpture in the studio from the third, and static, body in the sculpture life room, it is in this instance the photographic index.⁵⁸ In this way, I am putting myself into Bollas' real external world, through the forms I make.⁵⁹ In the act of making I am moving the mental representations I form into either the sculpture object or the inert material which translates, in this case, as 'the body's being' (1999: 152). The imagined things that I think *through making*, as sculpture and as artistic research, are the way in which I bring the elements of my inner life into the world as creative outputs. This also describes the way in which I now understand Ingold's 'thinking through making' in my sculptural practice.

⁵⁶ I will do this in Section 4.1.1, when I am describing sculpture made during this research.

⁵⁷ The sculptures referred to as photo-works are *Embodied Dreaming 1* (Dublin 1965), *The Good, The Bad & The Ugly*, *The Swimmer*, *St Lucy* and *Dressing Table Vanitas*.

⁵⁸ The third, static body was the key feature of a sculpture life room, as described by British sculptor Michael Kenny and already mentioned in the Introduction to this text, Section 1.1.

⁵⁹ Bollas' Object Relations Theory places the subject in a dual world of internal and external relationships (Bollas, 1987:2). His definition of the 'real external world' will be explained in greater detail in Section 3.2.

3.1 Object relations theory

The object relations theory I will refer to in this PhD developed in British psychoanalytic theory and practice from the Middle Group, also known as the 'Independents'.⁶⁰ Alongside Donald Winnicott (1896 - 1971), analysts Paula Heinemann (1899-1982) and Marion Milner (1900 -1998) were fellow members, and both of these practitioners are acknowledged by Christopher Bollas as associates whose work influenced his thinking in the 1970s and 1980s. Bollas remains a member of the Independent Group today, and his ideas are part of object relations theory, building upon the ideas of Winnicott, a paediatrician, who used both Freudian and Kleinian concepts, alongside his own clinical work with children in post second world war Britain. Winnicott was a significant contributor to the object relations discourse in the 1950s.

Winnicott made a substantial step in the practice of psychotherapy and theory of object relational ideas. His concept *The Transitional Object*, initially disseminated in 1951, and published in 1953, moved Klein's object concept of two subjects, the mother and infant, to a mother-baby dyad, a two-part entity that is a given unit.⁶¹ Winnicott's much quoted statement 'there is no such thing as a baby' established the idea that the conceptualised baby always has a mother. Therefore, there is always the two parts in the significant early relationship, 'pointing out the absolute sociability of human beings' (Gomez, 1997: 86). It is through this conception that Winnicott evolved what is now known as *The Transitional Object*, which is defined as any material object to which an infant attributes a special value. This is typically something soft such as part of a toy or can simply be a piece of cloth. The

⁶⁰ According to Gabbard in *Long-term psychodynamic psychotherapy: a basic text* (2017) the middle group 'developed 'what is known as the *British Independent* perspective, which argued that the primary motivation of the child is object seeking rather than drive gratification (the classical Freudian view)' (2017: 12). Subsequently the Middle Group is now also referred to as the Independents. Bollas' credits still reflect this, presenting him as 'a member of the Independent Group of the British Psychoanalytical Society (Bollas, 1987: frontispiece).

⁶¹ Winnicott first presented this idea as a paper read to the British Psychoanalytical Society in 1951. It was subsequently published in 1953 as an article titled 'Transitional objects and transitional phenomena; a study of the first not-me possession' in *The International Journal of Psychoanalysis*, 34, pp. 89 - 97.

relationship with this thing is the means through which the child is able to make the necessary shift from the earliest oral relationship with the mother to genuine object-relationships (Winnicott, 1971).

Winnicott proposed that the infant, in order to maintain serving the facilitating environment of the dyad as it grows and gains autonomy, will adopt a transitional object to replace the loss of its primary object, the mother. This can therefore be an inanimate surrogate, not a living being who is a mother or primary carer. This is a significant contribution to the term object in psychoanalysis. “Objects” can also include, though secondarily, a non-human thing or idea which is subjectively important through its human associations such as home, art, politics’ (Gomez, 1997: 2). In relation to sculpture, Winnicott’s Transitional Object is an attractive concept, offering a model to understand the investment of meaning and emotional attachment to, or for, the sculpture that has been made by the maker, particularly in works defined as readymades.⁶² An example of a sculptor signposting the possibility of this psychic concept at play in his practice is evidenced in a conversation between art historian Jon Wood, and British sculptor Garth Evans, in *Garth Evans Sculpture: Beneath the Skin* (2013). Evans says:

I remember at the time of the British Sculptors ’72 exhibition, the interviewer asked me: ‘Where did this particular piece, *Breakdown*, begin?’ And after a long silence, I said maybe it began with my teddy bear, when I was a child.

⁶² The online glossary of art terms compiled by Tate provides the following definition for readymade: ‘The term readymade was first used by French artist Marcel Duchamp to describe the works of art he made from manufactured objects. It has since often been applied more generally to artworks by other artists made in this way’ (Tate. 2018). There is a tendency in historic overviews of sculpture to claim an intellectual provenance for works that include objects in relation to Duchamp’s readymades, dating from 1913. This tends to relate to connoisseurship, art world and market values. Sculpture which includes real or cast objects is often alternatively grouped under the heading ‘Sculpture and the Everyday’ (Causey, 1998: 85) or ‘The Everyday’ (Moszynska, 2013: 42). The critical analysis of objects in sculpture under the readymade heading tends to be made in relation to societal or environmental contexts, relating to the time in which it was made, and signals away from the internalised market driven art world.

What was in my mind at that moment was the fur, but very close up, so my sense of it was not, at the time, of this alien, frightening thing.⁶³

(Compton, 2013: 31)

Winnicott's Transitional Object, however, is not the psychic object that I am adopting in this research.⁶⁴ (The idea that I am interested in was published by Christopher Bollas in 1987). 'The transformational object' is considered to be one of Bollas' core concepts, and clearly indicates, in its title, the shift in thought that he is proposing from the transitional object of Winnicott (Bollas, 1987: 13). Bollas expands the object relations strand of psychoanalysis by proposing the idea of *the transformational object*, defining the psychoanalytical idea of the early experience of the Mother not as an object but as a process, and one which continues into adult life altering 'self experience' (1987: 14). 'The transformational object' alters Winnicott's psychic meaning to become process- and time-based. I read the concept of the transformational object as an idea that might usefully describe the dynamic relationship that exists between an artist and their creative output, which as an artistic researcher might be another way of expressing the inside-in position articulated by Hannula, Suoranta and Vadén.

Bollas' term self experience refers to what he calls 'the concept of the relation to the self as an object' which he uses to shift Winnicott's idea of the dyad (1987: 41).

Bollas proposes that people continue, throughout their lives, to take care of themselves, through thinking, handling, managing, caring and talking, both in positive and negative ways, to themselves. In the third chapter in *The Shadow*, 'The Self as Object', he says:

⁶³ In a lecture Evans gave at Leeds College of Art in 2015, I heard him make a similar gesture towards acknowledging the concept of 'the transitional object' in his work. When showing a slide of a plywood relief he said 'this is my mother' (Leeds Arts University, 2015: 06:46).

⁶⁴ The Transitional Object has obvious appeal as a psychic idea to me as a sculptor who has made freestanding objects, used readymades and incorporated everyday objects into sculpture through the casting process. However, this is not the psychic proposition I adopt in this research as will become clearer in this thesis.

[T]here is no adult who in relation to [her]himself as an object, is not existentially through self-management, or representationally through self objectification, managing certain aspects of himself as a mother or father does a child.

(1987: 42)

Bollas displaces the idea of the two part entity of the dyad in this way. For Bollas, self experience is an essential part of the desire to be social, which is a central concept in object relations. For me, this is an example of the way in which a core psychoanalytical idea of Bollas coalesces with my knowledge from inside-in sculptural practice.

Bollas' concept of self experience correlates with my knowledge of self managing interiorised roles as a reflective and critically aware artistic researcher through sculpture making, where the physical artefact, that non-human psychic object relation of my own, also has agency in what Bollas presents as an imaginary relationship. The self that I hold in the creative practice of making sculpture can be whatever I want it to be, the maker, the learner, the art school tutor, the child, the feminist, the expert, the agent, the subject, the observed, the muse. In this way Bollas' self managing also relates to the voices possible in the quasi autobiographical 'I' that can change their identities, as discussed earlier in this text in the life writing section, which also coalesces with this idea of self objectification. This is an example of the way that the psychoanalytical idea of Bollas enables my reflection upon thinking through making, within my artistic research, conducted by someone who is changing position within the practice. It illustrates a way in which the democracy of experiences in artistic research cradles different theories.⁶⁵

3.2 Play, real and dream in Bollas' 'embodied dreaming'

When I previously described the transcription method I employed as an artist, I explained the way that I took what I needed from Bollas's words with a particular

⁶⁵ This description of 'self experience' may be as yet unsubstantiated but it will come into play later when I describe my sculpture making in Chapters 4, 5, 6 & 7.

focus on his idea of 'embodied dreaming'. To confirm my proposal that Bollas' psychoanalytical description of 'embodied dreaming' is transferable as a description of internal psychodynamic activity that I know to be part of sculptural practice, I have examined the meaning of the words he uses in the context of the technical language they were intended for (Rycroft, 1995: xiii). I acknowledge that my position as a researcher is an idiosyncratic artistic one which sits outside established practices of analyses associated with psychoanalysis and art (Pollock, 2006). My proposition is not psychoanalytical speculation. It is a claim that the psychoanalytical words of one author permit an explanation of the internalised experience of making sculpture that I have knowledge of, and I am using my artist's understanding of Bollas' writings as a way of theorising this. It is the methodological abundance argued for in the Artistic Research Methodology of Hannula, Suoranta and Vadén that permits my using one body of thought to make careful engagement and interpretation with another. In what follows I have examined Bollas' words, in the context for which they were written for the psychoanalytical therapist, to determine how my understanding when reading his work is not literal and superficial.

In Object Relations Theory the concept of play is considered to be an activity for its own sake in contrast to the work of employment which is deemed necessary to sustain life. Bollas follows Winnicott in his use of the word play to stand for both the way that the subject adapts to the external world through phantasy and how they individually, privately engage in communal activity in their own imagination (Rycroft, 1995: 134).⁶⁶ In the discussions between tutor and student that form the core of art school teaching and learning situations the word play is used to make the same distinction. When the art student is advised to engage in play they are being encouraged to make inventive material experimentation rather than follow the order of a craft discipline process. The student is encouraged to draw upon their imagination and instincts rather than prescribed knowledge. In art, play is an easily understood term between artists and is used to describe their self-elected rather than servicedriven forms of work. Evidence of this can be found in Rebecca

⁶⁶ This is Rycroft's spelling of fantasy.

Fortnum's essay 'Creative Accounting: not knowing in talking and making,' which contains descriptions of what artists call play, sourced through interviews (Fisher and Fortnum, 2013: 71). Artists use the term play to stand in for the open-ended activities in creative practices that 'thinking through making' encapsulates and, in this way, are different from the necessary technical tasks of the making process. I propose that elements of the sculpture making I have knowledge of, such as modelling clay and thinking through making, can be categorised as play. The sameness of this term with the one in object relations theory is central to my alignment of my knowledge of practice with Bollas' idea of 'embodied dreaming'.

In Bollas's description of 'embodied dreaming' the act of play is critical to positioning the dream as happening in a wakeful state and not confined to sleep. Bollas' work builds upon Freud's theories where the interpretation of the dream is the cornerstone of the psychoanalysis (Bollas, 1999: 7). Freud's theories refer to the dreams of a sleeper (Freud and Strachey. 2010: 604). Bollas exercises a broader idea of dream in his theorising which includes conscious daydreaming. He defines both dreams and daydreams to be part of ordinary day to day mental life (1999: 8). In his seminal work *The Shadow of the Object: Psychoanalysis of the Unthought Known* Bollas presents the dream as the key situation where we may experience ourselves as objects, as this is where we feature in our own unconscious representations. In his later work he specifies that unconscious representations occur in dreams, daydreams, perambulatory ideas and creative processes (1999: 8). In *The Shadow* he points out how the dreamer can be both experiencing the dream and be a character within it (1987: 4). Again, in his later work he develops this and presents dreams and daydreams as essential encounters to be experienced that span both our internal and external worlds. (1999: 7, 9).

In Bollas' description of 'embodied dreaming' the act of play is critical to positioning the dream as happening in a wakeful state and not confined to sleep. This wakeful state permits my alignment of 'embodied dreaming' with the creative practice I have knowledge of, in which the actions of walking, thinking and imagining are essential. I would argue that the perambulatory making method of modelling that I employ and

will describe later in this text is an example of the way in which, when I am sculpting the figure in the studio, a comparison is possible with Bollas' description of 'embodied dreaming'.

The psychic duality between the dream and the real is at the core of Bollas' work *The Mystery of Things* in which 'embodied dreaming' features. The dream and the real are the dialectic at the core of Bollas' work (1999, 7). In Bollas' psychoanalytical ideas, the real aligns with the British interpretation of the term in object relations theory, which according to Rycroft 'uses real to mean either objectively present or subjectively significant' (Rycroft, 1995, 152). The real for him is that which occurs outside the unconscious representations of the dreamer or maker and he refers to this as 'elements of inner life' (1999: 152). In his writing Bollas creates an image of how we experience a recurring oscillation between the two mental positions of subjective and objective as a way of processing life's episodes (1999, 8). The real for Bollas is both internal and external and is that which is out there in plain sight, which in the psychoanalytic process the analyst will model, perform, confront and intervene with, for the analysand (Nettleton, 2017: 282). The drawing out of the subjective real into the objective real through a form of play is the task of the analysand he is writing for. It is this, however, that I propose as a comparison with the artist's play that I know.

My proposition of Embodied Dreaming as a sculptural practice recognises how conscious daydreaming, in which elements of my inner life occur, is part of my making method. I am bringing the subjectively real internalised form of my own self into the objectively real external world, in which I am standing as I make and write, through the play of the modelling process. I propose that the 'real' in Embodied Dreaming as an approach for making sculpture is, for me, both the internalised object that I draw on from my subjective internalised knowledge and also the object that I position into the material world. As a result of my reading of Bollas' words through the frame of the Object Relations Theory psychoanalyst, I propose that my intuitive artist's recognition of a description of sculptural practice as an internal psychodynamic activity is substantiated.

3.3 Embodied dreaming as an approach for making sculpture

In the following sections, I will introduce the sculpture I have made as part of this research (the photo-works) piece by piece. Firstly, I will portray how the pieces appear in a descriptive mode, and then follow this with stories of their production to offer insight to the way in which they materialise the quotation from Bollas at the beginning of this chapter. This is where I use life writing as a processual tool to bring out the dimensions of practice as I know it and such writing is always retrospective. It is in looking backwards that I am able to reflect with purpose and articulate how my making methods are both generative and critical.

Making is the primary approach in this new Embodied Dreaming (after Bollas) as a research process, exercised in the spirit of Ingold's reading creativity forward. When life writing, it is through the recollection of my actions and experiences, that I may reveal the full potential of Embodied Dreaming, as a way of making sculpture. The life writing permits visibility of what is occurring outside of the normal acts of manipulating material which appear to be physical, and includes the mental activity and memory of lived experience that I know creative making conjures. It is the life writing that discloses the ideas of Bollas. To position this mental occurrence in writing through the work there has to be a 'then' and 'now' structure in parts of this written text.

In the PhD I will refer to my sculpture a similar way to Mieke Bal, in her book *Louise Bourgeois' Spider: The Architecture of Art-Writing* (2001), where she proposes Bourgeois's work *Spider* to be a theoretical object. Bal states that *Spider* as a work of art 'proposes its own theory' (Bal, 2001: xiii). Bal makes the argument in this book that the work of art is in itself something that can impart knowledge to the viewer, of ways to speak, think and write about art. She says that the work of sculpture is not a mere illustration to a theoretical argument. Through the inside-in position of Hannula, Suoranta and Vadén I propose to take Bal's premise one step further. As both maker and viewer in artistic research I write *through*, from and around the

works of art, as theoretical objects, to share my understanding of the materialised ideas, and enable new knowledge of ways to speak, think, write and make sculpture.

4.0 Embodied Dreaming I (Dublin 1965)

Embodied Dreaming 1 (Dublin 1965), begun in 2013, was completed and exhibited in 2014 (see Fig.4).⁶⁷ It is the first studio practice project in this research where I consciously employed my methods as if they were Bollas' ideas expressed in the quotation introduced in Chapter 3.0. *Embodied Dreaming 1 (Dublin 1965)* was exhibited as a tableau.⁶⁸ A patinated bronze sculpture of a girl, stood on a plinth in front of a framed image on paper, sealed behind glass, which hung on a wall.

The question driving the object I have made, which following Bal I am going to call a theoretical object, is how may I, the feminist sculptor, sculpt myself, with a conscious awareness of Bollas' ideas included in the thinking through making required to make the work?

When looking at the sculpture the viewer sees a bronze figure of a girl, verdigris in colour, which twists around her vertical axis in a way that relates to the contrapposto of her figurative ancestors in the history of Western sculpture since the Renaissance. But she shows no coyness, nakedness or subservience. Her gaze is askew, but her eyes look at, not away from, the viewer (see Fig.5). Her femininity is defined by the fall and fold of her clothing, which is an everyday dress. She is clothed in a way that implies no social status or pomp and does not sexualise her as has often been the case historically in the sculptures representing the female body.⁶⁹ She

⁶⁷ This was exhibited as part of *Class Forms*, Leeds College of Art Gallery, 12 December 2014 - 23 January 2015. See: Sheila Gaffney. 2014. *Class Forms*. [Online]. [Accessed 29 November 2018]. Available from: <http://www.sheilagaffney.com/index.php?/exhibitions/class-forms/>

⁶⁸ Tableau in this form is a technique used by the German sculptor Katharina Fritsch in works *St. Katharine and 2nd Photo [Ivy]*, 2007; *Giant and 4th Postcard [Franconia]*, 2008; *Cook and 6th Photo [Black Forest House]*, 2006/8. I saw these works in the summer of 2014 exhibited in *The Human Factor: The Figure in Contemporary Sculpture*, Hayward Gallery, London, 17.6. - 7.9.2014 (Rugoff, 2014: 91).

⁶⁹ Examples of this would be *The Hope Venus* (1818-20) by Antonio Canova who covers her pudenda with drapery; and *Woman Undressing* (date unknown) by Harry Phillips (1911-1976), where the female figure is seen to be pulling her clothing off over her head to reveal her naked back, suggesting intimacy. Both works are in the sculpture collections of Leeds Art Gallery. Both pieces were part of my exhibition in 1994 at Leeds Art Gallery. See: Sheila Gaffney. 2018. *Wunderkammer, the female gaze objectified*. [Online]. [Accessed 25 April 2018]. Available from: <http://www.sheilagaffney.com/index.php?/exhibitions/wunderkammer/>

is modelled from one of my own family photographs in which I am standing, with my sister and cousins, in Phoenix Park in Dublin in 1965 (see Fig. 6).⁷⁰ The image on the wall behind the figure is on a thick, textured, watercolour paper surface with a deckle edge. The image is of a monochrome grainy skyline, featuring tree tops and an obelisk. It can be associated immediately with the dirty, grainy source it is taken from, which is a second black and white photograph taken on the same day (see Fig. 7).⁷¹

⁷⁰ I am conscious of the ways in which family photography has an established place in art practices, particularly signposted by the work of Jo Spence, Annette Kuhn, Val Williams and Marianne Hirsch. I was exploring my own family photographs prior to this research. The photographically sourced image of myself was first used as a motif in a drawing of mine from 2008. See: Sheila Gaffney. 2008. *If I watch you grow, will I know how I grow?* [Online]. [Accessed 27 November 2018]. Available from: <http://www.sheilagaffney.com/index.php?/studio/works-on-paper-2008/>

⁷¹ I have already mentioned that an artist can be a bricoleur and this is an example of the way in which an artist will use what is to hand in studio practice. I explored Bollas' ideas prior to this period of research, which has enabled articulation of 'embodied dreaming' as a methodology for making sculpture now. The skyline was produced in an earlier project exploring family photographs, and this image found ultimate resolution as part of the 2014 sculpture. See: Sheila Gaffney. 2005. *These at least were things she might believe in.* [Online]. [Accessed 29 November 2018]. Available from: <http://www.sheilagaffney.com/index.php?/studio/these-at-least-were-things-she-might-believe-in/>



Fig. 4. Sheila Gaffney, *Embodied Dreaming 1 (Dublin 1965)*, 2014, bronze, giclée print



Fig. 5. *Embodied Dreaming 1* (Dublin 1965), detail.



Fig.6. Family photograph, *Dublin Zoo 1965*, 11.5cm x 9cm



Fig. 7. Family photograph, *Phoenix Park*, 9cm x 11.5cm

*Then, it was my aunt who was taking the photographs. My parents are not there. Dublin is the homeland of my parents who were by then living as immigrants in London. I have been sent to Dublin without them because it is a safe place. This is the first time I feel free, unfettered, not monitored by the Mother's oppression which results from her need to suppress my identity and our cultural difference when living in a country where she believes the utterances of 'No Blacks, No Dogs, No Irish'. Here I am separate from the Mother, who is She-who-will-not-let-me. She-who-will-not-let-me will not let me leave the intertwined relationship of mother-baby. I love these photographs because they register what I can now see to be my momentary awareness of the unseen psychic dimension of my own destiny.*⁷²

Embodied Dreaming 1 (Dublin 1965) is the first piece of sculpture I have made where my London Irish formation has become visible within it. It is through the juxtaposition of figure and ground that this occurs, where an empty space between the imaged horizon and bronze girl, which has no fixed dimension, is created (see Fig. 8). I propose that the way that I have materialised subjectivity in this sculpture is a dimension still invisible in the established history of British sculpture.

⁷² When describing my relationship with my Mother here I am thinking of Donald Winnicott's mother-baby dyad, the two part entity that is a given unit, as described in Section 3.1.



Fig. 8. *Embodied Dreaming 1 (Dublin 1965)*, detail.

4.1 The family photographs

In Joan Gibbons *Contemporary Art and Memory: Images Recollection and Remembrance* (2007) the second chapter is called '*Traces: Memory and Indexicality*'. Here Gibbons describes photography as the most widely used medium that embodies indexicality in art, which is due to the direct relationship with 'what has already existed' (2009, 29). I will discuss later in this text the way in which the casting process in sculpture has the same property in this respect. In this section, I will discuss my choice of self as subject of the sculpture, with awareness of indexical nature of this image formation as a family photograph, which is comparable to sculptural technique, and fixes a moment in time that I have knowledge of.

There are two sculptures I encountered in the 1990s that made a powerful impact upon me in relation to my use of family photographs now in this research. The subjects of both pieces were child figures, obviously generated from personal photographic sources. Both signposted ways in which, through making, I might craft ownership of a self in figurative sculpture. They have both acted as clues in the puzzle I have identified at the core of this research - how and in what way can sculpture convey what it is like to inhabit a woman's body as I know it?

The first work I saw was *Remembrance of the First Holy Communion* (1985) by Polish sculptor Mirosław Balka (born 1958) in the exhibition *Rites of Passage: Art for the End of the Century* at Tate in 1995 (see Fig. 9). This work presents, as sculpture, a formative image from my childhood. It is identical to a photograph of my father, which commemorated the developmental step of his taking of the sacraments, receiving the body of Jesus Christ through Holy Communion, and is typically Roman Catholic, irrespective of poverty or nationality (see Fig. 10).



Fig. 9. Mirosław Balka, *Remembrance of the First Holy Communion*, 1985, steel, cement, marble, textile, wood, ceramic, photograph; 170 x 90 x 105 cm.



Fig. 10. Family photograph, *Thomas Joseph Gaffney (b.1928) First Holy Communion photograph, c.1935.*

She-who-will-not-let-me was an immigrant. She read and reread her life constantly, looking backwards and inwards, through family photographs in unfinished albums and old biscuit tins, searching for affirmations of happiness from the life she had lost. She constantly talked about 'at home' but it wasn't our home. It was her home, somewhere in Ireland, somewhere else, lost and past. We had no celebrated present. She made her daughters live in this half world with her. The brown, dog eared, professional first communion photographs on posh paper were in these piles in the tins. That's how we know Tommy's first communion so intimately.

I have spent my childhood gazing at this family photograph.⁷³ Balka's sculpture, disseminated as the formal, handcrafted, ornate, detailed, descriptive figurative statuette, squares up to the British conditions of sculpture that I have described previously, which are William Tucker's ideals of gravity and object.⁷⁴ My encounter with *Remembrance of the First Holy Communion*, 1985, in that moment, authored by a Polish man, made permissible the objectified me that I would come to sculpt in the future as part of this research. In that moment it validated the modality of my own indigenous London-Irish formation that I carried as a sculptor in Britain.

The second work I encountered is *Foto* (1993) by German sculptor Martin Honert (born 1953), in the exhibition *Private View* at the Bowes Museum in 1996, organised

⁷³ I witnessed my mother having fear of speaking outside the home and family, whereas in the home she reinforced proud histories through the photographs she saved and cared for. The culture of speaking through family photographs to tell stories of other peoples' lives was an important comfort tool in the midst of the lived experience of hostility I am recalling. Mary J. Hickman and Bronwen Walter, academic researchers on the Irish in Britain, tell us that Irish women risked exposing their ethnicity through their accents when they had to speak in public institutions such as schools, hospitals or social security offices. In their journal article '*Deconstructing Whiteness: Irish Women in Britain*' (1995) they propose that Irish women were racialised in a different way to Irish men, as hostility to Irish people was expressed through masculine imagery, where the derogatory term 'Paddy' was associated with heavy drinking and fist fighting navvies. Their research proposed that many Irish women in the latter part of the twentieth century employed strategies to 'reduce their audibility' (Hickman and Walter, 1995: 14).

⁷⁴ The original dissemination of this work, which was Balka's university diploma work, was in an abandoned house in Warsaw and not a white cube gallery. The installation included a sound element as a recording of a heart beating. In the moment of viewing the audience were invited to participate by sticking their own pins into the pin cushion on the chest of the figure. My engagement with the sculpture has been as an object.

by the Henry Moore Institute (see Fig. 11).⁷⁵ The clue to making successful figurative sculpture from a personal photographic source that Honert's work offered me was the way in which he avoided nostalgia. In his own words he was 'seeking instead to make the image emotionally inert by isolating it from its original context and often dramatically shifting its scale' (Bartels and Honert, 2013: 3).

I gained confidence from my encounters with the works of both of these non - British sculptors, who cared nothing for the conditions that came after Tucker, or the liberating notion 'the expanded field' from the USA (Krauss, 1979).⁷⁶ Their own male bodies were not a contested site of practice.⁷⁷ Both sculptors have referenced personal photographs in ways that I am interested in, and not as records made for visual research. They used personal photographs as if they were life writing, where autobiography engages with wider cultural matters.

⁷⁵ *Private View*, The Bowes Museum, Barnard Castle. County Durham, UK, 4 May - 28 July 1996. Organised by the Henry Moore Institute (Curtis and Gerner, 1996). *Foto* was carved in wood and finished with a surface made from epoxy resin, oil and acrylic paints, 79 x 73 x 123 cm.

⁷⁶ This is a phrase that has developed after the highly influential essay by American art critic and theorist Rosalind Krauss (b. 1941). She surveyed what she saw as the traditional logic of sculpture with its relationship to the monument, and traced the fading of this in practice. Krauss went on to propose sculpture as something which was situated between 'not-landscape' and 'not-architecture', and the arguments are still seen as pertinent in debates around what sculpture is and can become (Krauss, 1979).

⁷⁷ I am comparing these non-British male sculptors to myself in this statement. As I have already described earlier in this text, the way I learned life modelling from observation of a female body was framed by the male gaze. The history of the male artist working with his female muse is present when the female sculptor works figuratively in the life room tradition. In Griselda Pollock's book *Vision and Difference: Femininity, Feminism and the Histories of Art* (1988) she evidenced through art history how woman was represented as an object for art, and not the producer of it. Pollock then proceeded to introduce feminist art practices in Britain in the 1970s in this text that actively challenged this construction. Her examples included works I have personally encountered. I am therefore suggesting in the above statement that neither Balka or Honert are subject to the same challenge as I am when making the figurative works from their own male bodies.

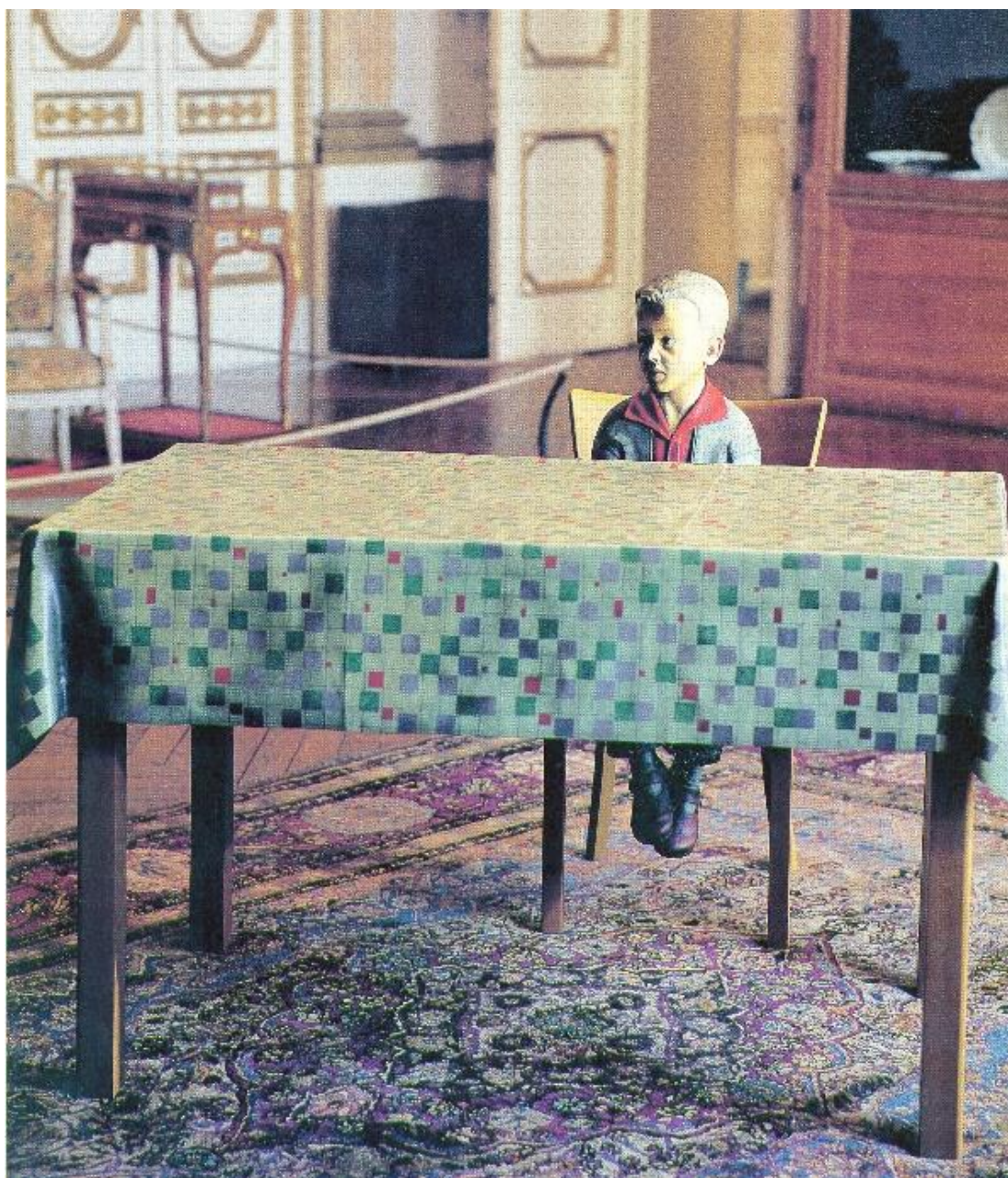


Fig. 11. Martin Honert, *Foto*, 1993, wood, epoxy resin, oil and acrylic, 79 x 73 x 123 cm.

4.1.1 Self and idiom

When I made *Embodied Dreaming 1 (Dublin 1965)* I consciously brought the figure of myself I was modelling, and the photographic index of the place in which I was standing, together as a form of situated practice. In the installation of the sculpture, created through this arrangement of form and image, the priapic element depicted in the skyline appears as if it is a shadow of the bronze girl figure, or possibly a dialectically positioned symbol of patriarchy to her pending womanhood.⁷⁸ The way in which these elements contribute to make the sculpture as a whole, demonstrates the knowledge of a feminist sculptor who has worked through the British conditions of sculpture and can intervene in its canon. This however, is not the concern of this research. *Embodied Dreaming 1 (Dublin 1965)* is not a self-portrait. In this research, I make myself an active rather than passive subject, in a similar manner to the way that Jo Spence did when she used her personal photographs as source material in *Putting Myself in the Picture: A Political, Personal and Photographic Autobiography* (1986). In choosing this photographic source of self as subject I make visible the comparison that I am making between Bollas' idea of 'embodied dreaming' and the sculpture making that I know. The psychic 'self' that Bollas describes as being reflexively put 'into the real through play' by its active subject self, is literally and visibly enacted when I am clay modelling myself from the photographic self, in the play that is studio practice. This an example of employing my making methods *as if* they are Bollas' ideas.

In Bollas' psychoanalytical ideas, he prefers to use the term idiom rather than the term self (Scalia, 2002: 4). In an interview with fellow psychoanalyst Anthony Molino, Bollas describes the idiom as 'the psychic correlate of the human fingerprint' (Molino, 2002: 185). Nettleton explains that Bollas 'maintains that every individual arrives with an essential kernel of self', adding the clarification that 'like our physical fingerprint we arrive with it as part of our identity' (Nettleton, 2017: 491). My

⁷⁸ The obelisk in the image was commonly referred to by Dubliners as Cleopatra's Needle. It is in fact the Wellington Monument, built to commemorate the victories of Anglo-Irish statesman and soldier Arthur Wellesley, 1st Duke of Wellington. It is a relic of the British oppression of the Irish.

decision to interrogate the photographic index of my *self*, through the material clay and the modelling approach, that is part of my pedagogical legacy, is the way in which I position a direct correlation between my own physical fingerprints as they mark the surface in the medium used in my making process and Bollas' concept of the idiom (see Fig.12).⁷⁹ Bollas' definition of the idiom allows what I call, after Tuhiwai Smith, the indigenous aspects of self and lived experience, which in turn combine with imagination, material and 'thinking through making' when 'putting the self into the real through play'.⁸⁰

⁷⁹ As mentioned earlier Bollas prefers the term 'idiom' rather than self, by which he represents the development of individual character formed through experience and memory.

⁸⁰ This is a key difference from the cited tableau works of Katharina Fritsch. Fritsch casts her figures from sourced live models and pre-existing artefacts, using either plaster casting or 3D modelling (Rugoff, 2014: 91). I model by hand, prioritising the manipulation of material and trace of the fingerprint.



Fig. 12. The author modelling (Youtube. 2015).

4.1.2 Observing from life

The method I use to make the figure is life modelling, in which the definition of the word life is critical. I propose that this conflation of personal meaning and political awareness, as part of lived experience, through modelling, allows the sculpture to stand *for* life writing, in relation to its photographic, indexical source. This is actioned theoretically, in terms of Bollas' psychoanalytical ideas as described above, and literally through the physical and spatial interface of the two elements of the installation. I have positioned centre stage, as the subject of the work, both conceptually and formally, the photograph as an index of the London Irish form of Diaspora identity that is carried forward by me, in my lived experience, within a tradition and culture of sculpture in Britain and politically as a feminist. The photograph is both source material for the work, and physically present as an element of the materialisation of the sculpture produced. My second generation London Irish formation, which has been pejoratively referred to as being a 'plastic Paddy', and debated as inauthentic Irishness, or hybrid Irish-Englishness, is integrated within this modelling from life (Campbell, 1999).

4.2 Modelling

It is important that I foreground modelling because in art it is a term that appears to explain itself, describing what it actions. Modelling is a frequently used term to describe a making technique in both everyday language and definitive canonical sculpture literature, therefore it is generally assumed to be a relatively straightforward term in the sculptural lexicon. A brief internet search will reveal that it means 'to fashion in clay, wax or the like'.⁸¹ It is linked to the production of a model, which is 'an image in clay, wax, or the like, to be reproduced in more durable material'.⁸² I am proposing that it is a more complex term and, in my lived experience, a contested site of practice.

⁸¹ These are straightforward and popularly sourced definitions. Google. "Modelling." WordReference.com. Accessed Oct 22, 2017. <http://www.wordreference.com/definition/modelling>

⁸² Google. "Model." Dictionary.com. Accessed Oct 22, 2017. <http://www.dictionary.com/browse/model>

4.2.1 The carving modelling hierarchy

Historical evidence for this can be found in *The Modern Sculpture Reader*, which is an anthology of written texts and interviews from the twentieth and late nineteenth centuries that have defined the status and function of sculpture (Wood, Hulks and Potts, 2007). It contains several examples of the perceived hierarchical distinction between carving and modelling. One inclusion by Eric Gill (1882 - 1940), much cited sculptor in Modern British sculpture, in his article 'Sculpture: an essay' for a magazine called *The Highway* in 1917 states:

I shall assume that the work sculpture is the name given to that craft and art by which things are cut out of a solid material, whether in relief or in the round. I shall not use the word as applying to the craft and art of modelling. I oppose the word 'cut' to the word 'model' and assume that a sculptor is one who shapes his material by cutting and not by pressing. The cutting of stone is the type of the craft of the sculptor and the modelling of clay, if he practices it at all, is, for him, merely a means of making preliminary sketches.

(2007: 56)

Gill clearly articulates a hierarchy of practice in this statement. Another example is by twentieth century British critic Adrian Stokes (1902-72). In his book *Stones of Rimini* (1934) he uses a gendered analogy when writing about the way he understands the distinction between carving and modelling.

In the two activities [carving and modelling] there lies a vast difference that symbolizes not only the two main aspects of labour, but even the respective roles of male and female. Man, in his male aspect is the cultivator or carver of woman who, in her female aspect, moulds her products as does the earth. We see both the ultimate distinction and the necessary interaction between carving and moulding in their widest senses.

(2007: 114)

The gendering of the two activities by association with the historical conventions of masculinity and femininity ranked modelling as an inferior approach in sculptural practices. This hierarchy features in a longstanding instructional book on the

technical aspects of sculpture. American sculptor Jack C. Rich in his *The Materials and Methods of Sculpture* (1947) the author writes:

Some sculptors feel that modelling and carving are two separate and distinct fields of artistic endeavour, and have vigorously attacked modelling as not constituting 'real' or 'pure' sculpture, as being only a 'minor' art.⁸³

(Rich, 1947: 5)

What is missing in the historical interpretations of modelling is the other meaning of the word. In psychology modelling occurs when a behaviour is deliberately displayed by a role model to a learner or observer who then may learn that behaviour and carry it on.⁸⁴ This definition more accurately describes the modelling process I learned. If I pair the two definitions for modelling and make them one, I have a closer description for my own inhabitation of modelling. As a practice method, I propose that I inhabit modelling rather than just employ it, as I have to step into this performative practice that includes behaviour and identity. It is something I don particular clothes to do, such as boots and an apron. It is not something I will, or can, do whilst idly chatting on the phone or drinking tea. I have to stand up to do it, to be ready to walk as a form of enactment. I step into modelling.

4.2.2 Learning modelling at Camberwell

When I entered the Camberwell sculpture department in the late 1970s, I had no awareness that I was entering a problematic relationship with the histories of modelling specifically and sculpture in general then playing out through the specialist areas within the art schools of the day. My Camberwell teachers were alumni of the Slade and could be described as sons of The Geometry of Fear, having been taught by many of the sculptors whose work constituted this group.⁸⁵ The post war work known as The Geometry of Fear was predominantly figurative and is thought about

⁸³ This text was first published in 1947 but is still on sale on Amazon now.

⁸⁴ This is an idea from Social Psychology, a branch of psychology that focuses on the thoughts, feelings, behaviours and mannerisms of individuals as they interact with people in society. Modelling is seen as a form of vicarious learning as direct instruction need not occur (Bandura, 1977).

⁸⁵ For definition of this group see footnote 18.

now as having been executed in bronze or welded metal. The bronze work, however, will have been created initially by modelling in clay on an armature.

British sculptor Philip King was a leading name in the next and succeeding movement of New Generation Sculpture, and aligned to the seats of power in the educational field of sculpture in Britain held by St. Martin's and the Royal College of Art.⁸⁶ King described the Geometry of Fear as 'an international style with everyone sharing the same neuroses' (Harrison, 1968: 33).⁸⁷ King was part of a group of young sculptors who translated the concept of geometry in sculpture into playful, non-figurative abstraction constructed in new materials such as fibre glass resin (Wood, 2016: 11).

An aspect of the Geometry of Fear post war practice, as a wider European practice, was however still present and under challenge in at Camberwell School of Arts & Crafts when I studied there. The relationship between the figure and the idea of geometry remained extant there and evolved into the pedagogical practice of the sculpture department's life room studies. Geometry was imagined as situated inside the observed body of the model, and a culture of spatial measuring was the shared approach. The tutors were all Slade alumni who shared parts of their own understandings of the reality of sculpture making with students through practice.⁸⁸

⁸⁶ New Generation Sculpture refers to work made by a group of young sculptors in the 1960s. Their work was gifted to the Tate by an industrialist and art collector Sir Alastair McAlpine, and the genre is sometimes referred to by this name. The group included Philip King, David Annesley, Michael Bolus, Tim Scott, William Tucker and Isaac Witkin (all featured in Tucker's aforementioned 'The Condition of Sculpture', Hayward Gallery, 1974). All of these artists were taught by Anthony Caro at St Martins School of Art.

⁸⁷ Philip King (born 1934) is a named sculptor in the canon of British sculpture. He was both a student and a contemporary of Anthony Caro, studying sculpture at Saint Martin's School of Art from 1957–58, and worked as an assistant to Henry Moore. He taught at St. Martin's School of Art under and with Caro, ultimately becoming head of sculpture at RCA. He is now Professor Emeritus of the Royal College. His work was associated with what was seen in the 1960s to be a new form of abstract sculpture made from steel, welded and bolted and painted in bright industrial colours.

⁸⁸ During this research, the sculptor Paul de Monchaux, who was head of the Camberwell sculpture department when I was a student there, shared some recollections of his own training with me in an email dated 3rd March, 2014. "Measurement was taken very seriously by painters and sculptors alike. In painting it looked to me as though it was being used to test the particularity of a given view while in sculpture the aim was to use it as a tool to arrive at a more generalized understanding of the total and largely hidden geometry of the figure. Either way it slowed down reactions and allowed time to bring each passage of work into conscious control." Paul De Monchaux, *Slade Notes*, Unpublished, Slade School of Fine Art archive (1992)

Conflicts were the life blood of what we now view as sculpture in Britain. In Research Curator Jon Wood's 2011 project, *United Enemies*, shown at Henry Moore Institute in Leeds, he respectfully surveyed this combative attitude and reported that in the 1960s and 1970s it was shared and lived out by British sculptors through their performed practices which he describes as 'the complex space of sculpture in Britain' (2011, 6). Wood gathered the surviving sculptors and sculpture in the galleries to enable demonstration of his theory.⁸⁹ In my day to day existence as a student in this field of practice, I recall experiencing verbal anecdotes of this cultural competition.

A colloquial description of my learning in Camberwell was that it took place down the road from the Goldsmiths, St Martins and Central sculpture departments, and up the road from Ravensbourne. As students at Camberwell we were mildly aware we inherited the deep dispute in Sculpture between St Martins and the rest of us, which also lingered within St Martins itself as legacy of the two courses known as 'A: openness to what sculpture could be, and B: a more fixed modernist belief in what good sculpture was and what made sculpture good' (Wood 2011, 8). When learning to make sculpture at Camberwell I was unaware of what 'system' was being taught. I think on reflection when I was learning I was taught the many personally developed different systems of sculptural thought from various artists, through living it with them in the simulations that art school teaching offered. But in that moment of learning, I was in fact in a smaller, more local version of the wider conflicts of sculpture in Britain. Now it is particularly the use of clay, and handling it, that brings forth the memory of my learning experience in the Camberwell life room. As a young student with attitude, learning to model then as I described in the introduction to the PhD, I owned my own conflict. How and in what way could I make the modelling method I was learning be part of the feminism around me in London at that time?⁹⁰

⁸⁹ *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s*, 1 December 2011 - 11 March 2012, Henry Moore Institute, Leeds. *United Enemies* gallery discussion, which I attended, took place on Wednesday 18 January 2012, 2 - 4pm.

⁹⁰ See footnote 6.



Fig. 13. Learning in the sculpture department at Camberwell School of Art & Crafts.
c. 1975

I learned modelling in 1979. Learning modelling involved walking together, moving eyes together, seeing the forms looked at and made, seeing high points on the form, seeing contours across the surface of the form. Learning modelling meant I would eventually be enabled to independently model, and ultimately model. I encountered modelling with two master tutors. The first, the bearded one, shared a way to imagine the structure of the material build between observed 'points' on the model we looked at – I can't remember clearly if the bearded one suggested the sort of dynamism I tried to introduce to the clay I was forming (inspired by Boccioni's works). I can't remember if it was my own innovation or his suggestion. I think it was mine because I could see that I had mildly irritated him by breaking away from his instructions and embedding fragments of wooden sticks into the clay to evoke motion and dynamism within the body. The bearded one said I was drawing and not sculpting! But I had innovated, so he relented his admonishment of me and told me that he recognised my work to have value, to be exciting. The second tutor, the bespectacled one, offered what is now the core of my own modelling approach, that is looking, measuring and making. I acknowledge that I have carried his culture forwards as my own, however I would admit to muddling its proposed science with my own mental randomness and identity issues.

Learning, which involved working alongside the bespectacled one, was an initiation on many levels. I had never before stood so close to a grown man in a desexualised situation. This felt different than having the dentist or the doctor attend to my body – it was closer and consensual. But this was not a project of mutual carnal desire. This was a harmony made from the requirement for our minds to have to work together. I cannot be passive in that moment, I must be an active player and I sense for the first time the erotics of pedagogy which foreshadows the erotics of transference in psychoanalysis that I will come to know later.

The bespectacled one smoulders. He looks like Michael Caine, or do I actually mean the cinematic characters Caine played, that is Harry Palmer, or worryingly Alfie, the original personification of the British lad? I am slightly scared. But his eyes do not undress me, instead they search and x-ray the handling of my clay. I feel (without proof) a huge respect being given for my ability to handle clay. He talks to the work, not to me, but indicates that I should follow him. That is, I am to follow his looking, follow his visit to the model, follow the way in which he finds sought after high points on the form, putting chalk dust on his fingertips and touching the model's skin to make marks on the points he sees on her. How and where he positions his eye level is what I must observe. I must follow the use of his hand and tool when employing the imagined Cartesian rules of vertical and horizontal that he employs. He has projected this imagined structure within the boundaries of her body to

aid seeing the high point – the point he has demonstrated how to select. This is long before the 3 dimensional computer graphics we become used to in twenty first century parlour games. I am to observe, and then I must copy his gestural indications towards all the material reality that surrounds it. I also follow the non-instructional moments clearly, when he imagines this point, in order to return it to the clay in invented form. His focus is upon holding simple implements – sticks, clay tools, and a plumb line, which is made from string with a knot tied in it that a dob of wet clay grips onto and hangs heavy on. I watch, follow and copy him hold an observed, imagined relationship in his fingers, in addition to making a mental conception. He must move swiftly and not be interrupted as he must not lose this spatial knowledge, held in his body, before reaching the clay of the student sculpture. He reaches the clay by walking, and offers up the fingertip information he is holding in his body. The clay is built then to adjust the would-be-sculpture to that which we have seen and imagined. He builds the clay up to materialise the looked at point, then looks at his modelled creation, walks back to the model, looks at her, decides upon acceptance, adjustment or removal. He then moves on to another spatially related point.

The bespectacled one's approach, to me, always seemed to work from an imagined centre inside the form, imagined as a bespoke internal Cartesian frame. My memory of the bearded one's method was that you worked from a grid that surrounded the body, having spent ages making your own at the beginning of the project. The body was positioned within it. The bespectacled one's approach took on board and introduced me to the idea of embodiment, through an action workshop, body to body.

The action was the shared thinking through walking, but it was the thinking of the master. The questions I encountered were what do I see, what am I looking for, how can I record it, how can the method translate?

The method feels grown up, sophisticated, it is sexy. I feel empowered. I shadow and replicate the practice of the master. In this process I am his shadow, his close partner. He choreographed his students into a shared process. Staying within this dance, however, was a servitude I would not sign up for long term.

Students in the Camberwell life room led by the second tutor were expected to fully adhere to the master's pedagogy. The life room, in this way, was like a members-only club, and as a learner one was either in or out of this. There was no halfway house in which to stand back, reflect upon or question the process taught, and then develop it into some new strand of itself. It was an apprenticeship to be fully

undertaken and completed. I had to resist the peer pressure to belong and break out of this traineeship, which my talents were very suited to, in order to develop a woman's art practice with twentieth century knowledge. Now, through the adoption of Embodied Dreaming as a sculptural practice informed by Bollas' psychoanalytical writings I am able to bring forward the parts of the bespectacled second tutor's life room pedagogy that did introduce me to new bodily knowledge. As the Embodied Dreaming approach however, it can be viewed now as a life room method that is imbued with my personal, pertinent political, social and identity intentions.

4.2.3 Modelling-modelling

There are three actions in the modelling I still employ now that rely upon my learning of the bespectacled one's principles. These are looking, measuring and making. When I am modelling now, however, I extend these actions whereby I imagine, translate and transfer what is inside my body and mind, to include the production of memory. I will now refer to this combination of material process with psychological and social behaviour, which I have mentioned previously, as modelling-modelling. I will do this to differentiate between the references to the modelling practice that I am claiming in this research and the conventional practice technique commonly referred to as a technique for making sculpture. I propose that I am, when modelling-modelling, also filtering my lived experience, into and through, the clay I am handling.

When cultural critic Annette Kuhn writes about her own memory work in *Family Secrets: Acts of Memory and Imagination* (2002) she notes how personal photographs and autobiographical writing share something in common, as 'they both produce memory' (2002: 153). In this research, I propose as a sculptor, to add life modelling to these practices. For me, the life modelling-modelling that I do produces memory in the same way as looking at a photograph or revising an event of lived experience through autobiographical writing. I propose these memory producers to be interchangeable with life modelling-modelling, and I can replace the words-based process of life writing with this haptic tool for processing memory.

When I use life modelling-modelling to make sculpture it brings forward my memory of learning what we might now call, after Tucker (1974), the conditions of modelling at Camberwell. In this way, I am able to show how experiencing the past happens simultaneously with my making in the present, and how I consequently position it inside the practice, as described by Hannula, Suoranta and Vadén (2014, 5).

When writing about the making of a sculpture, memories conjured in this way are an important source for the cultural context of making that I have knowledge of, and am explaining in this research. Adoption of Bollas' description of 'embodied dreaming' enables me to see these memories as part of the practice, and to go back in time to draw new insights from the body of practice I have experience of.⁹¹

If this written exegesis were a feature film, it would change from technicolor to black-and-white, to demonstrate how in the present moment of making, when memories are conjured, I am plunged back into the conflicted self of *then*. Embodied Dreaming is the tool that allows me to capture the mental rerun of my own internal home movie daydreams. The psychoanalytical model of Bollas' 'embodied dreaming' offers a description of how I move mental representations of my knowledge of being that girl then in the photograph, now in the spatial and temporal photographic register, through my body, as modelling-modelling. I am, as a result of verbalising embodied dreaming in this way, after Hannula, Suoranta and Vadén, able to describe how I process thoughts, both past and present, as modelled form and answer my research question, how can sculpture convey what it is like to inhabit a woman's body as I know it (2014: 20). I do not have to make symbolised dops of clay that illustrate gender. I do not have to model with a female signature or incorporate

⁹¹ It is significant for the research that Bollas' writing around embodiment in *The Mystery of Things* (1992) is *for* psychoanalysts. His descriptions create word based inroads to the craft of psychoanalysis as a process which involves two participants and the analysand's inner object world. Rycroft defines transference as 'the process by which a patient displaces on to [her] his analyst feelings and ideas, which derive from previous figures in [her] his life...and relates to [her] his analyst as though [she] he were some former object in [her] his life' (1965: 183). As a result of consciously employing my sculptural methods as if they were Bollas' ideas in action I now propose there is a comparison to be made between the concept of transference and modelling-modelling in the way that I have shown as a memory producer and tool for processing object relations. This however is not the subject of this research.

accepted signs of femininity.⁹² I have proposed a translation of Bollas' idea of the idiom in 'embodied dreaming,' through my fingertips in the modelling-modelling process, as if they are his psychic correlate of the fingerprint that is now embodied within the form of the sculpture (see Fig. 14). I would argue therefore that this is primarily a modelling-modelling of thought, as thinking through making, rather than simply a crafting of material. This thinking through making as modelling-modelling has behaviours. It is perambulatory. It depends upon looking and measuring to create a distance from my emotions. It is a combination of material process with psychological and social behaviours.

The actions of standing, walking, to-ing and fro-ing between the subject of study and the made object that I have described are still important features of my behavioural life modelling-modelling. When I imaginatively replay the process of learning life modelling, I always see myself standing, walking around both that which I am both observing and inventing. I still work in Camberwell life room blocks of time.⁹³

⁹² I propose that I have applied approaches such as this in the past. The work *Pussy Pelmet* (1999) is an example as it was constructed entirely of casts of objects associated with the feminine, such as a scallop shell and Victorian turned wood table legs. See: <http://www.sheilagaffney.com/index.php?/exhibitions/wunderkammer/>

⁹³ The work pattern of the Camberwell life room was 45 minutes modelling followed by a 15 minute break. There would be six sessions in a working day..



Fig. 14. Detail from *Class Forms*, 2014, showing my own fingerprints in the sculpture as a result of life modelling-modelling described.

To make *Embodied Dreaming 1 (Dublin 1965)* 2014, as the first studio practice project in this body of research my choice of material approach was to model-model in clay onto an armature, and return to the studio practice of the Camberwell life room, where there are three bodies in the room but only the model remains fixed (Kenny, 1991). One body is myself as the walking sculptor, one is the fixed evidence of my 6-year-old self, represented in the photographic index that is the source material for my analytical, figurative, modelling-modelling approach, and one is the modelled clay sculpture of myself that I am making. I started to work with clay for three reasons. Firstly, I wished to impose a strict material limit to my modelling-modelling approach, choosing a medium that is as close to nothing as materially possible, therefore clay, as mere dust and water, was appropriate.⁹⁴ Secondly, I wished to confront, through practice, the historically loaded practice of clay modelling that for me, represented the male dominated field of practice that was British sculpture. It is as a result of this perception I have not life modelled in clay, until this research, for a period of thirty-three years, from 1980 to 2013. As a feminist, I rejected this way of working and therefore restricted my natural ability to model figuratively. I am now able to perform and explain life modelling-modelling as I know it, as a mind body practice, as an outcome of researching my recognition of Bollas' 'embodied dreaming'. The methodological contextualisation of life modelling-modelling as part of Embodied Dreaming, permits my retrieval of the modelling I learned, to become a viable practice to convey what it is like to inhabit a woman's body as I know it.

It is as a feminist that I took the Camberwell mission of the underlying geometry of the figure one step further. I imagined this to be a classed, gendered paradigm of Bollas' idiom and not an architectural concept, in the same way that the unseen structures of ideology are imagined. As a result of my articulation of the behavioural life modelling-modelling I have identified I am able to adopt Bollas' idea of the idiom in a study of my own image in the photograph. Adopting the idea of the idiom in embodied dreaming in this way, enables me to challenge what is traditionally called

⁹⁴ See footnote 8.

sensibility or touch in an individual's handling of technique or material.⁹⁵ Both sensibility and touch imply a natural, manual gift which resides in the maker's fingertips. I am suggesting that as a result of bringing Bollas' idea of the idiom into play in the making of sculpture, sensibility and touch, are in fact, part of the psychic fingerprint of the maker and not just natural haptic ability.

I would argue that it is in this way that Embodied Dreaming can contain both the social and gendered identity I am aware of in this research.

Modelling-modelling, as it did in 1979, still involves my entire body, from feet firmly placed on the floor to outstretched, active fingertips (in fact the first two fingers and thumbs of my right and left hand). In the moment of translating meaning through my living fingers into the inert matter being modelled, as body-to-body, I observe that I have stopped breathing. There is a tension required for this body-to-body translation that demands all of my energy, and even breathing competes with it. Making one observed, then imagined, then remembered material point it is not solely one single action. It will involve a push, thumb-and-material to material-body in order to attach matter to the would-be sculpture mass. This will then go through further manipulation through fingertip pads, thumbs, and maybe a nudge with the back of the hand. Then I will reflect, as a way of comparing the observed, and the invented. Then adjustment will be made, or I as the maker am forced to return and repeat the process.

⁹⁵ The vernacular used among academics, students, peers and artists in the UK Fine Art Higher Education community is redolent with monikers of their own making. The prefixes in, at or doing will often be freely used in front of the term Fine Art. It is possible to hear utterances of "I am in Fine Art, they are in Fine Art" and consequently "I am going to Sculpture, I made a sculpture, I am in Sculpture, Sculpture is about...." . Sensibility and touch are two words often used in studio practice teaching to describe how intention and media fuse to convey personal expression in material terms. The life writing approach at the centre of this text allows embrace of this slippage in language where necessary (Fisher and Fortnum, 2013).

4.2.4. Modelling-modelling *Embodied Dreaming 1 (Dublin 1965)*

The modelling-modelling that I have proposed here enables materialisation of my inner thoughts as part of my observations. To do this requires a process that can enable accuracy in its information seeking method. I interrogate the objective source in the photograph through measuring. I make the modelled wax representative of the reality of the moment in time that is captured on light sensitive film, in sculptural form, in a way that she embodies both gravity and surfaces that feel real to the viewer.

I began making the figure in *Embodied Dreaming 1 (Dublin 1965)* by using analytical drawing and measuring methods to interrogate the space of the figure and ground in the photograph (see Fig. 15). The snapshot provided me with a register of classed and gendered subjectivity, place, and an internalised knowledge, which I sourced as I used the data extracted from the image to model-model in clay and distil the form of the child I remembered being in that moment of time. I also did this to cut through any dependence upon simply doing what Eric Gill would call 'pressing the medium' into random emotional expression in the present moment of making. This is the method I used to bring an analysis of myself into the sculpture, using my own agency and lived experience alongside and within my material manipulations. The new body in the sculpture life room, which is the sculpture object I am making (but can also be the raw clay prior to my manipulations) is external to the sculptor. Both the photographic register of the sculptor's self, and the sculpture that has been modelled-modelled from it, have their own properties and exist as part of 'the commonsense view of reality' that Rycroft proposes (1965: 152). They are part of the real external world and *the real* of Bollas' description.

This summarises my findings from making sculpture as if my practice was Bollas' ideas in action. To explain this simply, when I am making sculpture, and employing the Embodied Dreaming methodology I recognise this to align with Bollas' psychoanalytical description.

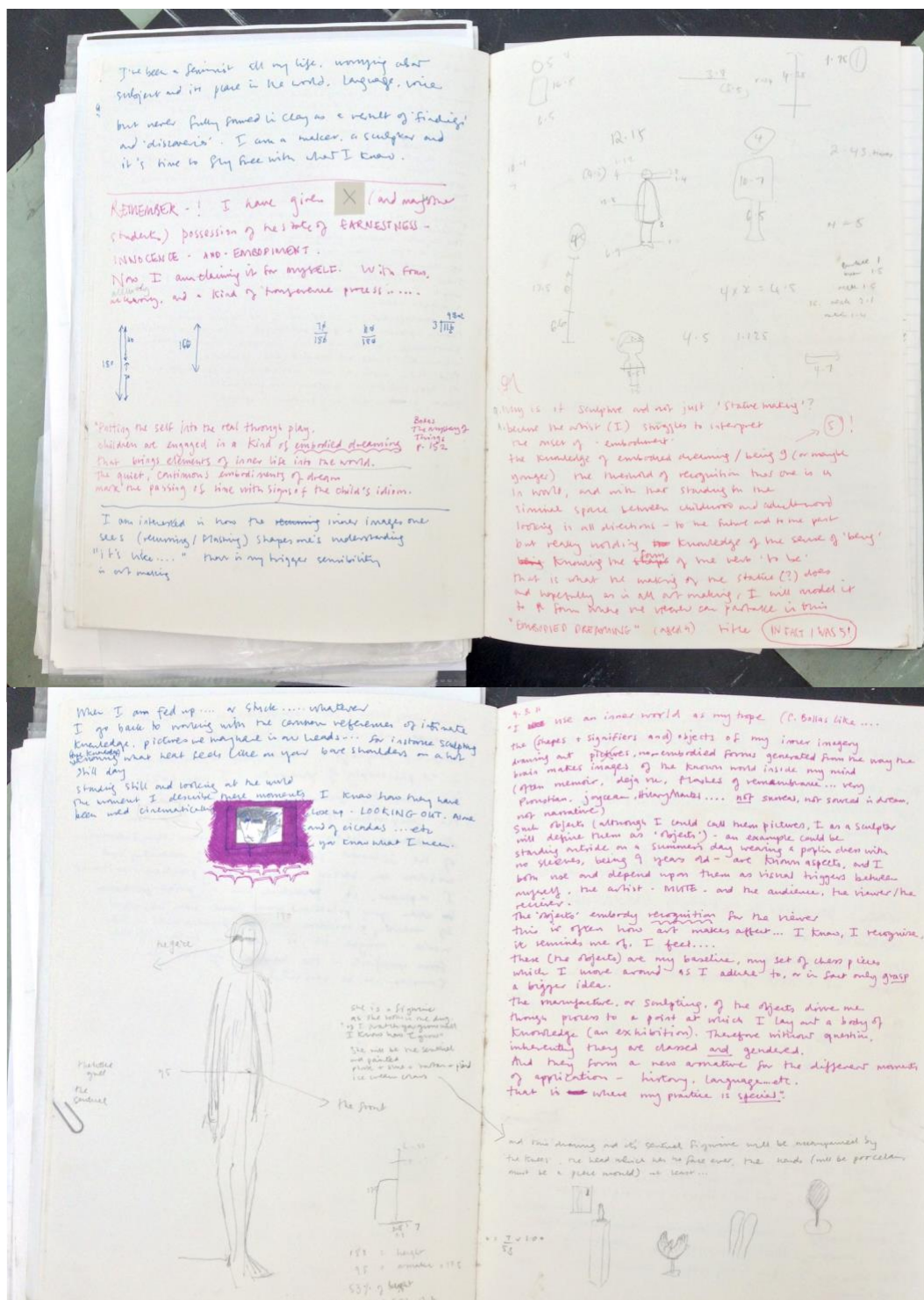


Fig. 15. Sketchbook pages showing notes and measurements made from photographs.

5.0 Reflections on *The Good, The Bad & The Ugly*

Reflections on The Good, The Bad & The Ugly was the overarching title I gave to a body of work, which was research disseminated in 2015, simultaneously as exhibition and published written narrative (see Fig.16). It was part of *Thought Positions in Sculpture*, a project curated by academic Dr Rowan Bailey.⁹⁶

This archive orientated part gallery exhibition, part online publication was one of a series of University of Huddersfield research centre projects with Huddersfield Art Gallery.⁹⁷ Nine artists were invited to share the material outcomes and written backstories of their individual encounters with archive material related to sculpture.⁹⁸

As a contributor to this project I was able to demonstrate publicly the way in which life writing, as part of my embodied dreaming methodology, reveals the interpretative approaches that I use and the propositions that I am making in this research. My written narrative for the exhibition used particular psychoanalytical ideas of Christopher Bollas as a way to show my insight into the mental activity that is in play when I am making sculpture. In the writing I used Bollas' ideas to explore the formational learning experience of a sculpture student, in preparation for entering sculpture in Britain, in the English art school, in the period which I studied which I have already described.

⁹⁶ *Thought Positions in Sculpture*, can be viewed through its remaining online presence. See: <https://research.hud.ac.uk/institutes-centres/st/thoughtpositionsinsculpture/>

⁹⁷ ROTOR is an on-going programme of art and design exhibitions at Huddersfield Art Gallery; founded on a partnership between the gallery and the University of Huddersfield School of Art, Design and Architecture.

⁹⁸ The definition of archive was interpreted creatively by the contributors and featured Leeds Museums Galleries Sculpture Collection, Henry Moore Institute, Tate and British Library.



Fig. 16. *The Good, The Bad & The Ugly*, 2015, bronze.



Fig.17. *The Good, The Bad & The Ugly*, detail.



Fig.18. *The Good, The Bad & The Ugly*, detail.

5.1 In the gallery

The sculpture I presented in the gallery as *Reflections* was actually two individual works, each positioned on its own plinth, but near to each other (see Fig.15, 16). The figurative element of both pieces is a cast replica from the same original wax model. The composition of the figure reiterates the performance of sculptural knowledge that I have described in *Embodied Dreaming 1 (Dublin 1965)*. That is, the way in which the bronze figure of a girl twists around a vertical axis is repeated, although her gaze that looks away from, around and past, the viewer. It is a particularity of this dual presentation that each figure is carefully installed to look away from the other.

5.2 In the studio

To make the figure element of *Reflections* I continued the life modelling-modelling approach described in the previous chapter, but this time it is from a 1966 photographic register of my own lived experience (see Fig.19). I am continuing the measuring and looking process to try and make sure what I am *making* feels real and equivalent to the memory of being present, that I have knowledge of from my own lived experience, in the image source. This photograph is another register of a time when I am away from my parents, on one of the long summer holidays in Eire that second generation London Irish children were sent on (Hannafin, 2016: 34).

As stated, the figurative elements in *Reflections* are two replicas of one form, produced originally in wax, then processed into bronze through the lost wax method (see Fig.18). This is an example of the most traditional form of the casting process in sculpture. Casting can translate a form in a soft material into one that is permanent. I will explain this in greater detail in the next chapter, where I will articulate how casting has a particular quality in my concept of Embodied Dreaming as a methodological approach to making sculpture. The two bronze figures in *Reflections*, although replicas, have been treated differently in terms of their patinated surfaces. One is verdigris and the metal surface of the other is simply darkened. The

uncoloured latter sits on a form recognisable as a hand mirror, but now bronze, which acts as its plinth, the face of which is a pool of Verdigris patina.

The figure in *Reflections* was originally modelled-modelled in wax, and not clay as *Embodied Dreaming 1 (Dublin 1965)*. Manipulating wax, rather than clay, freed me from the conditions that I associated with the learned modelling described in the previous chapter. Wax is different from clay in that it is a sticky, supple, plastic, non-drying material, which is sensitive to the warmth of my fingertips. When I manipulated the wax, I did so without any learned obedience to the material handling approaches designed by others. Using wax to model, therefore, enabled me to advance the modelling-modelling that I have defined in this research, to be personal and have pertinence to my individual identity formation.



Fig. 19. Family photograph, *Phoenix Park*, 30th August 1966, 9cm x 11.5cm



Fig.20. Original wax in the studio

5.2.1 Size and sculpture

The figure in *Reflections* is only 12cm high. The size of these works is an important detail in this research. When making sculpture throughout my career, I have consistently adhered to the idea that a piece of sculpture should only be as big as it needs to be. I first encountered this idea as a young student when I read British sculptor Michael Kenny's artist's statement in the exhibition catalogue *Eleven Sculptors, One Decade: Sculpture Bought by Hubert Dalwood for the Arts Council Collection* (Dalwood, 1971). Kenny said 'I think that sculpture should be as small as possible' (1971: 8). This is an example of the critical discourse uttered by sculptor to sculptor in sculpture in Britain, which was also verbalised through the teaching in art schools, where I had been a student of Kenny's. In the anthology *Theories of Modern Art: a source book by artists and critics* authored by art historian Herschel B. Chipp (1914 - 92), Henry Moore's thoughts about sculpture, originally published in 1937, include his view 'There is a right physical size for every idea' (Chipp, 1968: 596).⁹⁹ My interpretation of the question of scale in my early career aligned more closely with Moore's than Kenny's. As an outcome of my feminist approach I had a desire to take sculpture off the throne-like hierarchical setting of the plinth and disperse it into the everyday space in which we lived.¹⁰⁰ My approach was to work beyond the single object confines of sculpture and use furniture that other sculptors would use in their studios as my sculpture, situated within an immersive room sized installation.¹⁰¹ I

⁹⁹ This extract is from 'The Sculptor Speaks', *The Listener* (London) XVIII, 18 August 1937, p.449. It is now also reproduced on Tate website in the research section headed 'Henry Moore: Sculptural Process and Public Identity' see: <https://www.tate.org.uk/art/research-publications/henry-moore/henry-moore-the-sculptor-speaks-r1176118>. In his 1989 Walter Neurath Memorial Lecture art historian and retired Tate Director Sir Alan Bowness challenges whether these words were in fact written by Moore. In his opinion Moore's writing appears to be 'almost too eloquent' at times. Citing his personal relationships with both Moore and Herbert Read he shares the anecdote of his own challenge to Read to ascertain his confirmation that he had co-written with Moore at times (Bowness, 1989: 23).

¹⁰⁰ This is an example of my living out feminist attitude before finding knowledge of similar actions in academic material. I did not encounter Krauss's academic theorising of taking sculpture off the plinth until the early 1990s when teaching in an art school in the North of England. I will expand on the effects of feminist attitude on sculpture making in Section 7.3.1.

¹⁰¹ An example of this is the installation made for my postgraduate exhibition, Gaffney, S. 1984. *A Philosophy of Generosity*. Slade School of Fine Art, University College London. I perceive this as my first mature, independent contribution and intervention to sculpture in Britain. See: <http://www.sheilagaffney.com/index.php?/exhibitions/a-philosophy-of-generosity/>. A recording of a public discussion of this work between myself and sculptors John Aiken and Phyllida Barlow can be

was influenced in this respect by British sculptor Carl Plackman (1943 – 2004) whose work *For those who serve / the Raft of the Medusa* (1975) I had seen in the Arts Council touring exhibition *The Human Factor: Sculpture made by 10 artists during the 1970s* (Johnstone, 1981).¹⁰² Plackman's oeuvre was well summarised posthumously by critic David Briars in the magazine *Art Monthly*:

Plackman was one of a number of British sculptors in the 70s whose work dispersed and spread, rhizome-like, to occupy whole rooms. He continually interrogated his formal practice, and fought against sculptural timidity. And yet what he did remained within the canonized tradition of sculpture: gallery-based, static, silent, not brightly coloured and utterly analogue.
(Briars, 2007: 33)

Plackman's walk-through, room-sized collection of constructions grandly referenced Theodore Gericault's famous history painting *The Raft of the Medusa* (1818 – 1819), whilst humbly alluding to his father's experiences in service as a waiter. Plackman's own words, now posthumously published, indicate that he was conscious of his own mental activity in the making of this sculpture. He wrote:

There are two parts to *Raft*. On one side there is the 'recollections of childhood'. This is when objects and images escape for as long as possible from the limits of adult reasoning and at the slightest whim change their meaning and function without having to change their form. This, like all innocents, is enclosed in a fragile membrane which has the illusion of freedom - you can travel forever in it provided you keep going in circles.
(Plackman, 2007: 133)

The reasons that Plackman's work appealed to my feminism as a young sculptor were his engagement with an expanded field of sculpture, his use of quotidian objects, and his acknowledgement of a social self in the context of British sculpture

found online at: <http://www.sheilagaffney.com/index.php?/projects/dialogues---huddersfield-art-gallery/>.

¹⁰² It is interesting to note that the headline title of this exhibition theme 'The Human Factor' was repeated in Britain in 2014 as the Hayward exhibition *The Human Factor: The Figure in Contemporary Sculpture*. No reference to the 1975 version however appears in the texts that accompany the 2014 version, either as acknowledgement or critical location.

that was concerned predominantly with form.¹⁰³ The sculptural thinking in play, that recalls my childhood identity formation in the sculpture presented in this research, is brought forward into my work through my choice of scale. Growing up as London Irish in the 1960s it was common for a family's trinkets and keepsakes to be displayed on the mantelpiece of the living room as a form of domestic aspiration (see Fig. 21). The size of *Reflections* compares with the size of such trinkets.

¹⁰³ These are reasons why, prior to this period of research and as mentioned previously, I selected a work by Carl Plackman, when commissioned by Huddersfield Art Gallery to work with their collection. See: footnote 24 and Section 2.4.7.



Fig. 21. Family photograph, 1967

I have just made my first holy communion. The sisters, who are She-who-will-not-let-me and Maura, sit to the right and left of me. They have posed carefully next to She-who-will-not-let-me's domestic mantelpiece cum wunderkammer. This mantelpiece is the place where objects that show evidence of She-who-will-not-let-me's aspiration are proudly displayed.

Cultural geographer Tim Edensor, in his book *National Identity, Popular Culture and Everyday Life* (2002), proposes that an 'experiential history of interacting with things is shaped by the physical qualities of the objects and the ways in which they are sensually apprehended' (2002: 106). My identity formation includes an experience of presentation and display that could be considered to be London Irish mantelpiece material culture. In this research when I am making a return to modelled figuration, it is through the adoption of this idea of 'embodied dreaming' after Bollas, that I am able to use scale to draw in the social context of a working class Irish mantelpiece in London, rather than aspiring to match the large scale of works currently evident in international art biennales.¹⁰⁴ This is an example of how Embodied Dreaming makes possible the embodiment of the identity formation of the sculptor in the body of the work. In a photograph taken one year after my first communion our mantelpiece displays more brass ornaments (see Fig. 22).

¹⁰⁴ An example of large scale work for international survey shows is Sarah Lucas's 3 meter high *Maradona Banana Dream merchant* when she represented Britain in Venice Biennale (2015). Lucas shared her scale intentions in the catalogue that accompanied the show. She says: 'The point of the big sculpture, which there are two of, is to make a big gesture...People will look up so there ought to be something to look up to' (Biennale di Venezia, 2015: 90).



Fig. 22. Family photograph, *Dec. 1968*, detail.

At the beginning of her book *Formations of Class & Gender: Becoming Respectable* (1997) sociologist Beverley Skeggs informs us that ‘respectability is usually the concern of those who are not seen to have it’.¹⁰⁵ The domestic environment registered through my family photographs offers spatial and temporal evidence of our incremental progression towards respectability. When I am modelling the small figure in *Reflections* I am pulling Moore’s size theory, which belongs to high modernism, down into everyday reality as I know it, which can be both the objective reality of the studio and the subjectively significant real of my own object relations (Rycroft, 1995: 152). It is through scale that I do this. Our family ornaments are brass. I cast my sculpture in bronze as it is part of the sculpture in Britain tradition and the larger history of world sculpture. I therefore present these small forms in a white cube gallery to bestow them with equal gravitas.

Sociologist Tim Dant’s research exploring how people interacted with objects in their everyday lives has relevance here. In his publication *Material culture in the social world: values, activities, lifestyles* (1999) Dant stated ‘things of the world are incorporated into social interaction and provide an embodiment of social structures reflecting back the nature and form of our social world’ (1999: 2). My making of mantelpiece sized sculpture, that continues the twentieth century European sculpture grand narrative of modelling, is the way that I, as a sculptor, further what Dant is describing. My formative social world is invested in the sculpture produced in this research, which will become part of a wider social world when shared through public exhibition. What I am calling mantelpiece sculpture, albeit essentially feminist in its domesticity, is an idea that is not articulated as part of sculpture in Britain.¹⁰⁶ It

¹⁰⁵ During this research, in the published *Sickness of being disallowed* article I explained how and why I saved these words by Skeggs. I called them scaffold pieces, which I piled up to help me reach a sort of respectability. This was in the context of British sculpture. I argued that Skeggs’ words have helped me to create strategies for intervention within the British sculpture canon, finding form for expressing anger, asserting my demand for recognition and acceptance of a different voice (Gaffney, 2017). See: footnote 39.

¹⁰⁶ I note here that Phyllida Barlow made a series of sculptures in the 1990s such as *Object for the television* (1994) and *Object for a dressing table* (1997). These forms however continue what I would call her modernist and Arte Povera approaches, rather than the identity formation position that I am presenting here. There is a precedent in British sculpture history of sculpture being made for the home, not about the home. The Arts Council of Great Britain created four *Sculpture in the Home* exhibitions between 1946 and 1959. This was part of the council’s mission to support small scale

is as a result of my Embodied Dreaming approach to making that this identity formation aspect of the sculpture I make becomes possible.

5.3 In the writing

Bailey's curatorial project *Thought Positions in Sculpture* offered a public platform for the simultaneous dissemination of *Reflections* as sculpture in a gallery, and as a written insight to my knowledge of making, which was available online. Bailey's proposition was that the artists' written personal narratives, which she referred to as their 'thought positions', would reveal unique 'backstories to the making of art' (Bailey, 2015). The written narrative I produced in *Thought Positions* is an example of one way in this research that I have used my life writing approach to perform publicly with the artefacts. This is what Hannula, Suoranta and Vadén describe as verbalisation in their definition of Artistic Research (2014: 24). The dual performance of the written and sculpted is also made possible through their idea of methodological abundance which permits 'a plurality of ways and means' (Hannula, 2009: 6). As a result of a life writing process I verbalised two examples of the way that I propose Bollas' object relations theory provides a form for revealing the mental activity I have knowledge of in the making of sculpture. The first part of my *Thought Positions* narrative reflected upon a significant and formative encounter with sculpture in Tate Gallery in 1979 (Gaffney, 2015; II, IV). The second part employed a paraphrasing approach to show how my art school experience of learning sculpture can be understood in terms of object relations theory (2015; III, IV).

I am aware when I am making sculpture that other mental reflections take place which are different to the ones described in the PhD. Examples of such in the context of *Reflections* are the visual analysis of other works of sculpture that I made to

domestic sculpture that could be owned and lived with, albeit by the affluent class. The most celebrated British sculptors of the period were represented in these exhibitions, and unusually the proportion of women sculptors was high. Half of the exhibitors in the inaugural exhibition were women although this reduced to a third and a fifth thereafter (Burstow and Raikes, 2009).

increase my craft knowledge and compositional strategies. I undertake close looking such as this also to remind myself of making approaches that I do *not* want to include when sculpting a woman's body as I know it.¹⁰⁷ I looked closely at *Little Dancer Aged Fourteen* (1880 -1) by French artist Edgar Degas (1834 - 1917) to enquire in what way did he use wax modelling and real fabric in this historic work (see Fig. 23)?¹⁰⁸ I also sought to negate the bodily composition of this girl child, who looks up to her male maker in a tradition of sculptures of women who appear to do this.

I looked also at the sculpture of contemporary Italian sculptor Gehard Demetz (b. 1972).¹⁰⁹ Demetz makes figurative sculpture in which children are the subject. He uses his formal training in traditional wooden religious sculpture to present pieces that conflate a hand-crafted child motif with other real objects, such as guns, tools or church pews (see Fig. 24). Demetz's sculpture is understood by critics and commentators to suggest war, religion or politics as a result of the way in which these objects appear to have an impact on the carved children. My interest in Demetz was his successful use of a traditional craft skill in works perceived to have relevance to a contemporary political landscape.

¹⁰⁷ An example of this is the way that I will deliberately not elaborate naturalistic facial features of my girls - she will not become iconically sweet or facially expressive. In this way I intend that my girl figure owns her stare. The viewer of the sculpture does not step into a culture of male makers gazing at women throughout history.

¹⁰⁸ Edgar Degas (1834 - 1917) is an artist known for his work in painting, drawing and printmaking as well as sculpture. He is a central figure in the canonical sculpture literature that is referenced in this research, primarily for his picturesque treatment of the whole figure, where he used modelling to play with the effect of light and dark on the surface of the form, rather than theatrical classic antiquity. Degas is featured in the European sculpture timelines articulated by William Tucker in *The Language of Sculpture*(1974), Albert E. Elsen in *Origins of Modern Sculpture: Pioneers and Premises* (1974). Consequently, Degas' contribution to sculpture features twice in the collected writings in *Modern Sculpture Reader* in texts authored 1937 and 1983 (Wood, Hulks and Potts, 2007: 144 - 158, 356 - 376).

¹⁰⁹ I first saw Demetz's work in the Italian Pavilion exhibition at the 2011 Venice Biennale. Sgarbi, V., 54th Venice Biennale 2011, Italian Pavilion.



Fig. 23. Edgar Degas *Little Dancer Aged Fourteen* (1880 -1), painted bronze with muslin and silk on wooden base



Fig. 24. Gerhard Demetz, *It's Warmer Now*, 2011, wood, paint

I am referring to the sculptor's habit of looking at other works, when thinking through making in studio practice, in order to show my knowledge of ways that artists resolve technical challenges that they encounter, and my awareness that practice is rarely straightforward or simple, however I am not proposing that either of these works are examples of making sculpture as a form of Embodied Dreaming.

Thought Positions was an opportunity for me to stage, as my 'thought position', the way that I proposed object relations theory to be in play in my own practice. To do this I drew particularly on Bollas' idea of 'the transformational object' as it provided a model for my relationship to this history as a learner. British sculpture is my psychic subject specific maternal environment and was explained both as foundational and an ever recurring phenomenon through my working life. *Thought Positions* was the precursor to the form in which this research is being presented now, where the writing offers insight to information that cannot be seen in the artefact alone.

As a result of the writing process in *Thought Positions*, I was able to provide an image, in crafted, narrative, written form, of my responses to positive and negative influences in the exhibited history of European sculpture from which I learned. To compose this narrative, I followed Carolyn Steedman's disruptive history writing approach, that I have described earlier in this text.¹¹⁰ I presented my own subjective experience of looking at sculpture as a way of learning to sculpt as in words. In writing through this retrieved experience, I presented a different aspect of the history of sculpture in Britain to the official one. The reflective process inherent in the life writing method allowed me to position the value of these experiences from the past in my sculpture making now. In *Thought Positions* the reception of my sculpture in the gallery was not dependent upon the written narrative part of my contribution. The presentation of it however as artistic research is dependent upon both the writing and the artefact and shows what I am characterising as my Dreaming approach to making (2014: 4). As an example of what occurs outside of

¹¹⁰ For Steedman see the section on Life Writing, 2.4.4 Historical

the normal acts of manipulating material the written backstory in *Thought Positions* permitted visibility of my methodological ‘inside – in’ position, a fundamental part of the Artistic Research espoused by Hannula, Suoranta and Vadén. It made visible my invention of imaginary games to negotiate my way through the conventions of sculpture in Britain, the part these played in my decision making, modelling-modelling, and creation of *Reflections*. I will precis the content of the backstory in Sections 5.3.2 and 5.3.3, and I will now explain how *Reflections* got its name.

5.3.1 In the family photograph

There was an opportunity for a third iteration of my thinking in the making of *Reflections*. This was in the form of a presentation in the public symposium *Thought Positions Between Sculpture and the Archive* at University of Huddersfield.¹¹¹ It was here that I shared another register of my lived experience through the form of a family photograph. I presented this image to introduce an example of the way that I reasoned and understood complex matters through imaginary play (see Fig. 25). I verbalised this insight because it has relevance in how I describe the making sculpture that I have knowledge of now.

¹¹¹ Public symposium *Thought Positions Between Sculpture and the Archive* Heritage Quay, University of Huddersfield, 12 November 2015. Available from: <https://research.hud.ac.uk/institutes-centres/st/thoughtpositionsinsculpture/publicsymposium/> [Accessed 24 March 2019].



Fig. 25. Family photograph, Nov. 1968, 9cm x 9cm

In 1968 Older Sister and I get a record player. We don't have any records though, so the Uncle brings some round. He brings orchestral LPs of Greig's Peer Gynt Suite and a cover version of The Sound of Music (with no singing). But we do have songs by old men crooners such as Jim Reeves and Frankie Lane. Second Oldest cousin gives us vinyl singles of Adam Faith's 'Lonely Pup (in a Christmas Shop)' and 'Whiskey on a Sunday' by Danny Doyle, which is No.1 in the Irish charts (he is supposed to be She-who-will-not-let-me's third or fourth or fifteenth cousin - but so is Lizzie Borden's maid called Bridget, so maybe not). The jewel in the crown of the singles is the 1966, chart topping film theme, that was Ennio Morricone's musical composition for Sergio Leone's spaghetti western The Good, The Bad & The Ugly. We dance and dance and dance to this. We enact the stories of this powerful music through imagined play. Within this composed score Morricone introduced characterisations and identities. I would be poised static in the front room, ready as if awaiting starters orders, to become what I heard. I would get ready, steady... and then it would come, as sound, the gunshot, the whistle, a squeaky water wheel, the tapping of a telegraph, the dripping of water, the buzzing of a fly, an approaching train. The quotidian sounds were operational in the overall musical composition. I didn't know then that this music was diegetic, coming from a source known to exist in the world. It was part of what I will come to know in the future as 'Musique Concrete', which was the experimental technique of musical composition using recorded sounds as raw material. The score in its own right introduced musical signifiers such as military bugle calls to represent armies; a soprano voice that feminized gold coins; the sound of a coyote to highlight the untamed personality of one of the protagonists in the movie. I was then enacting all of these characters, embodying the sonic personalities portrayed within the context of a fictionalised civil war.

This recollection marks a somatic moment in my formation, when I become aware of what I see, hear and feel, through bodily register. This will become part of my knowledge for life modelling-modelling as a sculptor. I will grow up and include the diegetic, that is, elements that are perceived as existing within the world, in the sculpture I make. This embodied response to Morricone's music was my benchmark experience for making visual and aural embodiments exploiting characterisation and categorization. Understanding this music through my body encouraged my own making of categories and rules for 'good' and 'bad' when encountering cultural phenomena in the future. I trust the fact that I feel before I know. I now claim effect of this recognition in my own classificatory game, which I invented, to steer a path confidently through the 'civil war' known as British sculpture's evolution in the twentieth century.

It is from this memory that I titled the sculpture I was making for *Thought Positions* in 2014. The title, *Reflections on The Good, The Bad & The Ugly* was borrowed from a piece of popular music from my childhood as it summarised effectively the way that I made, and still make, choices when I am making sculpture (Leinberger, 2004).

5.3.2 Germaine Richier v. Reg Butler

When making, it is my default position to think with the history of sculpture. I was conscious that I was mentally processing an important encounter in my formation as a sculptor whilst modelling-modelling the figure at the centre of *Reflections*. The recollection in my mind was from an event in 1979 when I had viewed two personally important and significant sculptures on a study visit to Tate Gallery. These were Germaine Richier's *L'Eau* (see Fig.26) and Reg Butler's *Working Model for 'The Unknown Political Prisoner'* (see Fig. 27) which I remembered as 'the good' and 'the bad' accordingly.¹¹²

¹¹² Germaine Richier (1902 - 1959) was a French sculptor. She trained with French sculptor Antoine Bourdelle, who was a student of Rodin. Richier's bronze works represented mankind as hybrid creatures as a result of her blending the human body with nature and animals. She is now recognised for her boundary breaking work translating emotion and sensibility into figurative sculpture during a period of high formalism. Her works are known to have influenced the British 'Geometry of Fear' group. In the press release for a recent 2014 retrospective in New York, international gallerist Dominique Lévy described Richier as 'the mother of post-war sculpture in Europe' (Casamento, 2014). Reg Butler (1913-81) was a sculptor who had prominence in the British sculpture establishment and the UK art schools. He was one of the British sculptors who had been grouped within Herbert Read's notion of the 'Geometry of Fear' for their ambition to express states of mind related to post-war period fears and anxieties through figurative sculpture. The themes, tropes and material handling by this group won them a 'warm' category in my classificatory game. Butler's later works were lifelike, painted female figures in sexually explicit positions and he garnered much attention for their contentious voyeurism. Butler also has legacy in the British art school in the period that I studied. He was the orator of notorious opinion delivered as pedagogy where he privileged the male sculptor as genius and derided the female student. His sculptural epistemology was published as *Creative Development: Five Lectures To Art Students* (Butler, 1962).



Fig.26. Germaine Richier *L'Eau*, 1953-4, bronze



Fig. 27. Reg Butler, *Working Model for 'The Unknown Political Prisoner'*, 1955-6, Steel, bronze, plaster

The artworks and the artists were polar opposites in various ways and yet linked in the history of British sculpture.¹¹³ Both works were generated at the same historic moment, the 1950s, but one was by a British man and one was by a French woman. Butler's *Working Model for 'The Unknown Political Prisoner'* was a profoundly powerful small work, and conceived in the spirit of public art. Richier's *L'Eau* was a larger than life-size black, patinated, bronze sculpture of a passively seated female composed symmetrically in the classic tradition of Egyptian sculpture.¹¹⁴ *L'Eau* evidenced the studio procedures for sculptural life room practices which include open surfaces of unresolved handled clay and highly resolved plastic surfaces. Part of the body was formed through the inclusion of a fragment of a real amphora. It was key for me in this encounter that *L'Eau* was been made by a woman. This was unique in the collection then. It was through the form of this work, which had been made in an era when there was no feminist discourse available to comprehend it, that I encountered woman-ness, which was my own recognition of living in a female body (Wilson, 2005).

In my *Thought Positions* backstory I was able to share how, in that gallery visit, without rules for analysis, I exercised my own self developed invented categories and characterizations. These were brought forward from my lived experience and know-how, where I become aware of meaning in what I saw, heard and felt, through bodily registration. The narrative of the making of *Reflections* tells how, without the tools that scholarship would give me in the future, I conducted a game of hide and seek in my head when looking at sculpture of Richier and Butler. This was in order to create an approximate form of logic, where I would quantify when I was 'warm' or 'cold' in my search.

¹¹³ Richier had exhibited in at the Anglo-French Art Centre in London in 1947 and is cited as an 'indisputable' influence on The Geometry of Fear artists, a group which included Reg Butler (Wilson, 2005: 51).

¹¹⁴ Although part of the Tate collection on display in 1979 that I have described previously in section 1.2, Richier's *L'Eau* was the one work that sat outside of the main gallery narrative in the sculpture timeline. Richier is also not included in Albert E. Elsen's survey *Modern European Sculpture 1918-1945: Unknown Beings and Other Realities* (1979). He does however include Giacometti, Moore and Hepworth. She is included in Herbert Read's 1964 publication *Modern Sculpture: A Concise History* (the original book was titled *A Concise History of Modern Sculpture*. It was retitled and reprinted in 1989). She merits two pages in the anthology *Modern Sculpture Reader* (Wood, Hulks and Potts 2007).

In a recent article called 'Middle Class Hair', Carolyn Steedman gives account of a youthful game of the same name, played by herself and friends (Steedman, 2017). She and her friends 'developed the category of middle-class hair sometime between 1965 and 1970 in order to analyse questions of class, education and cultural capital' (2017: 32). Steedman says that 'an analytical device can transcend class position' and her perception of invented game play has significance and resonance here (2017: 32). When I read this article by Steedman I felt vindicated for the furtive, alternative, invented device of my 'hide and seek' sculpture game, made up to overcome my intellectual shortcomings.

In my 'Find Sculpture' game of hide and seek at that time, the category of 'hot' would have included sculptures from the ancient world such as Cycladic figures, *Venus of Willendorf*, Assyrian reliefs and Egyptian carvings. 'Hot' implied that engaging with them I would be very close to finding the answers I sought. For me, the New Generation or McAlpine group, which were the relatively contemporary and final part of the exhibited Tate sculpture timeline, were 'freezing' (diagrammatic, bombastic, dictatorial – no subjective or political trace) and my categorical assessment suggested nothing to be gained here.¹¹⁵ The Tate encounter where I made the judgement that Richier was 'good' and Butler was 'bad' was the knowledge that played out in my head whilst modelling-modelling *Reflections*.

The purpose of this research now is not making judgements about 'good' and 'bad' sculpture. As an artistic researcher I retrieved and wrote through this recollection to demonstrate how the good and bad of Richier and Butler operated as embodied categories for me when I was a sculpture student learning to know my art practice. The judgement I made then marks the moment in which I recognised my own positionality within the institution of sculpture in Britain and its teaching in the English art school. It was an important moment of self-awareness for my own future sculptural making. In this research, when I modelled-modelled the figure in

¹¹⁵ See footnote 18.

Reflections I returned to a life modelling practice that carried within it the history of modelling in post war Europe and the practice prompted memories of the personal dilemmas I had faced. This is how I recognise Bollas' idea of 'the transformational object' to align with making sculpture and use the theory of Hannula, Suoranta and Vadén to show it. This is where I can demonstrate the psychic plurality of ways and means of understanding the culturally different selves that I manage within my making practice. It is my understanding of modelling-modelling now, as part of Embodied Dreaming, that enables me to make sculpture in this way, which conveys what it is like to inhabit a woman's body as I know it now.

Earlier in this text I introduced the concepts of self-experience and self-managing from Bollas' foundational work *The Shadow of the Object: Psychoanalysis of the Unthought Known* (1987).¹¹⁶ My ruminations upon Richier and Butler, as good and bad, whilst I was making *Reflections*, can be seen as an example of Bollas' description of how people self-manage when thinking, which in this case is thinking through making (1987: 41). In *The Shadow* Bollas claims that the 'person who possesses a capacity for intrasubjective relating is an object of her own self management' (1987: 45). In my description of making sculpture, that included psychic activity as a part of it, the management of my self as both a physical and psychic object in the process, is a marker of the ownership I now have of my own practice. The intrasubjective utterances which include my self as a psychic object, enables the modelling-modelling of my mental activity as sculpture. That is, within the self regulated holding environment of my thought, that is part of studio practice, my subjectivity becomes empowered.

The Tate recollection made and published as part of *Reflections* is an example through which I demonstrate the integral value of the generally overlooked, internalised and mental complexity of the maker in the materialised creative output that is the sculpture. The methodological paradigm of Artistic Research has enabled my exploration of this with the new tool of Embodied Dreaming. This chapter has

¹¹⁶ See section 3.1 Object Relations theory

demonstrated how instrumental life writing is for revealing the ideas of Bollas in play in making sculpture as I know it. It serves as one mechanism or channel through which I show how the chaotic mental interior of the sculptor may indeed contribute to the unique formations of materialised thought as sculpture.

5.3.3 The game of analogy

In the second half of the *Reflections* written text I played another game, this time with Bollas' descriptions of his psychoanalytical ideas in *The Shadow of the Object: Psychoanalysis of the Unthought Known* (1987). I invented a game of analogy in order to demonstrate the comparison I recognised between Bollas' ideas and my own experience of learning sculpture in Britain. I paraphrased the opening paragraph of Bollas' chapter *The Transformational Object* by inserting my own words and phrases, as substitutions in italics.¹¹⁷ I chose words that I have experienced being used between tutor and student in the learning and teaching events that can now be viewed as an English art school sculptural pedagogy.¹¹⁸ As a result of conflating Bollas' word based psychoanalytical theorising with the words that describe sculpture and its making, I created a reading of the learning I have knowledge of, *as if* it were Bollas' conceptualisation of the psychoanalytical idea of the early experience of the Mother not as an object but as a process. I substituted the student for Bollas' 'child' and the art school for his 'Mother'. I suggested that Bollas' idea of 'the particular idiom of the mother' paralleled the learning culture that in art schools we refer to as studio practice. I replaced Bollas' idea of 'the idiom of the gaze' with the process of visually analysing pieces of sculpture, complete or in process, where the positionality of the viewer is considered (1987: 13).

¹¹⁷ I am referring here to Bollas 1987: 13, lines 1-3 and lines 7-12.

¹¹⁸ As mentioned in footnote 5, it is not the purpose of this research to articulate the history of learning sculpture in the English art school. The description cited here was purposeful for positioning the relationship I recognise between Bollas' psychoanalytical ideas and the sculpture making I have knowledge of. It is relevant to mention in this text as it demonstrates a way that I have examined Bollas' words in the context within which they were written, and actioned a comparison with the sculpture making that I learned.

In the introduction to *The Shadow of The Object* Bollas cites a question posed by German psychiatrist Paula Heimann (1899-1982) in the 1950s, which was 'Who is speaking?' (1987: 1).¹¹⁹ In my *Reflections* backstory, I went on to answer this question, as if it was the six-year-old me, the subject of the sculpture, that was speaking.¹²⁰ The analogy game with its method of paraphrasing allowed me to extemporise a voice for the embodied girl sculpture produced during this research. This is how I demonstrated the way that I recognised Bollas' idea of *The Self as Object* to be at work in the sculpture making I know (1987: 41).¹²¹ Managing my self to be both subject, object and qualitative researcher I fictionalised the object subject relationship between myself as maker and as artwork. The invented six-year-old voice literalised a form of the related, internalised conversations that Bollas proposes a 'self' conducts.

The backstory element of the *Thought Positions* project allowed me to share my adoption of Bollas' idea of self experience. It is key to his proposition of 'The Transformational Object' and important in this research. As a result of my creation of a voice I was able to evidence how my conceptualisation of self managing is a psychically dynamic part of the sculpture making that I know.

The second part of the *Reflections* backstory was a way that I could demonstrate how a practitioner works with their psychic dimension as an integral element of a collective sculptural belief system. I used the psychic framework of Bollas' theory of

¹¹⁹ The context for the formulation of this question was, according to Bollas, the analysis process, where the analyst listens to the analysand's free associations. Heimann is now credited with having established the phenomenon of countertransference as a tool in psychoanalytical treatment.

¹²⁰ As a result of the reflections I have made during this research I would now not describe the six year old subject of the sculpture as I did at the time of publication. I described the 'me' of the sculpture as 'my little girl muse'. Although muse is literally defined as a person who is the inspiration for an artist's work, after reminding myself of Pollock's work on the male artist and the muse, I would look to rephrase this. Pollock shows how Elizabeth Siddall contradicts the idea of woman as muse and object as she herself is a producer, and places a check on the use of the gendered relationship implicit in this word (Pollock, 1988: pp.91-114).

¹²¹ In Chapter 3, *The Self as Object*, in *The Shadow of the Object*, Bollas himself (after Heimann) lists 10 questions in order to illustrate how a person relates to herself and internally self manages. The first 3 questions formed the model for my own questions in this essay and were 'Who is speaking? What part of the self is speaking and what part of the self is being addressed? What is the nature of this object relation?' (Bollas, 1987: 44).

lived experience and the process of life writing to make visible this as yet unaccounted aspect in the histories of sculpture in Britain.

6.0 *St. Lucy and Dressing Table Vanitas*

The next two pieces of sculpture produced in the research, *St. Lucy* (see Fig. 29) and *Dressing Table Vanitas* (see Fig. 30), were both completed and exhibited in 2018. The critical and analytical approaches in the practice methods for producing these works are different from those that I have described previously, where I used looking, modelling-modelling, observation and measurement.

The new Embodied Dreaming that I am proposing, after Bollas, as a sculptural practice is not fixed in its relationship with photography. Up until now I have described how I have used photographs in this research in order to impose a limit within my practice as it is taking place. This was a conscious decision in order to make adequate conditions to test the methodological approach in this research and enable a testable method for writing through my proposed psychic dimension of making sculpture. I have described this relationship in a particular way in the previous works. Later in this chapter I will explain how the relationship with the photograph is different in these sculptures.

St. Lucy and *Dressing Table Vanitas* are formed from making casts of actual, used hand mirrors and dress jewellery clip on earrings. The sculptures are formed from casts of objects which are real and objectively present in my external world, which is the real that Bollas identifies as being out there in plain sight, and in this case is my own dressing table and studio (Nettleton, 2017: 282). This reality is a given. I propose in *St. Lucy* and *Dressing Table Vanitas* that I am translating the real, which in the Object Relations psychoanalysis of Winnicott, Rycroft and Bollas is the subjective mental phenomena in my own memory of lived experience (Rycroft, 1995: 152). This takes place through my interaction with these objects, as an artistic researcher when I am thinking through making as modelling-modelling and casting. Albeit this is a very literal proposal of how sculptural thinking can parallel with object relations theory, it is important to explain exactly where I see the occurrence of it in this research.¹²² I

¹²² I described in the introduction to this PhD how I first encountered object relations theory through reading Bollas' work, where the words he used conjured the kind of sculpture making that I had

would argue that I am able to have this insight to how the reality of the everyday world can become artwork as an outcome of my practical knowledge of casting, gained from many years of sculpture practice. Casting is a process which facilitates the translation of forms, made from vulnerable materials, into ones that can endure the ravages of weather, time and human touch. Casting has its own possibilities within the idea of Embodied Dreaming as an approach for making sculpture as I know it. It is important therefore to foreground the descriptions of *St. Lucy* and *Dressing Table Vanitas* with an explanation of casting, as it is the core sculptural process employed in their making.

6.1 Casting

Casting, like modelling, is a common craft process in the production of sculpture. The term casting can be used to describe the process by which a mould is made of an existing form and then filled with a different, fluid material that will harden.¹²³

Historically, casting has also been associated with the making of multiple versions of a sculpture, known as editions, and aligned to financial exchange. In post modernity the multiple cast object has come into its own as a trope for critical comment of artwork as commodity, well demonstrated in work such as Alan McCollum's *Surrogates* (1982-84) which are black and white painted plaster imitations of paintings, mass produced by assistants and hung in bulk 'totally devoid of aura' (Godfrey, 1998: 401).¹²⁴

knowledge of. The word object is at the core of the parallel analogy in this research. It is a term used across sculpture and psychoanalytic theory to describe, in different contexts, psychic phenomena, material things, and physically crafted stuff. The term real is a word that crosses both the disciplines in the same way.

¹²³ The term casting can be used to describe the process by which a shell like mould is made of a form, modelled in clay, in order to pull off from it a negative pattern, often in many parts, which is put back together to form a void where the original once was. The same process can be used with existing readymade forms. Casting is also used to describe the next stage of this process for material translation. 'A positive cast or impression is taken from [this]' (Rich, 1945: 90). The empty mould, which is the assembled parts of three dimensional negative pattern, is filled with another fluid material, which will dry hard inside the impression. The mould parts will then be removed to reveal a new version of the original modelled form or object of interest, translated into a different material. Casting is the shorthand used for these processes.

¹²⁴ Art critic Tony Godfrey uses McCollum's work as an example of casting used by an artist to evade the value attributed to the uniqueness of artwork.

Casting is haptic, practical and procedural. The laws of chemistry prevail in casting and technically materials are used in the process on the basis of their properties to resist each other, change from a fluid to a hard state, sustain high temperatures or be flexible. When casting, material processes must be applied in a particular order that is dependent upon their chemical qualities for the process to be successful. As a result, many personal recipes exist within these limitations, but they are not the concern of this research.

Casting, like photography, has the facility to make a replica of an original object. This indexical relationship can be read both as simulacra and the embodiment of an idea in visible form. In *Contemporary Art and Memory* (2007) Gibbons discusses the English sculptor Rachel Whiteread's work as an example of how the relationship between memory and indexicality works in sculpture, which she compares to photography. Gibbons's focus is on how traces from the original forms are transferred through the casting process into the sculpture. Gibbons describes Whiteread's work as castings 'that almost literally 'trace off' the actual world' (Gibbons, 2007: 29). She does however note how Whiteread's works are generally not replicas, as they are formed from casts of the negative spaces around the original object, but do lift the surface detail of the original.¹²⁵ Gibbons proposes however that Whiteread's sculptures 'come as close as can be to a pure indexical relation' (2007: 29).

The casting of negative space is not an approach originated by Whiteread. In the 1960s, American sculptors Bruce Nauman and Richard Serra both produced negative space works. Nauman's concrete work *A cast of the space under my chair* (1965) and Serra's steel work *No. 5* (1969 - 79) can both be seen as forerunners in this way of working (see Fig. 26). Whiteread does acknowledge the influence of American artist Bruce Nauman (b. 1941) in her practice. She pays very close homage in some of her

¹²⁵ Negative space is a phrase used in art to describe the space around a subject or between parts of it which has no visible form. It is this that the artist imagines or interprets to describe the subject in a different way to what is called representational.

own works such as *Untitled (One Hundred Spaces)*, 1995 and *Untitled (Nine Tables)*, 1998 (see Fig. 28).¹²⁶

It is Nauman's spoken words that are still compelling in relation to how I employ casting in my new Embodied Dreaming approach to making sculpture. In the explanations of sculpture that are included in the anthology *Modern Sculpture Reader* (2007), Nauman is credited with using casting to present his 'words, phrases and ideas in concrete form', and literalising his thoughts (Wood, Hulks and Potts, 2007: 405). The book includes an interview with Nauman conducted by art critic Joan Simon, first published in *Art in America* in 1976. Nauman articulated his use of casting in this way:

In casting I always like the parting lines and the seams - things that help to locate the structure of an object, but in the finished sculpture usually get removed. These things help to determine the scale of the work and the weight of the material. Both what's inside and what's outside determine our physical, physiological, and psychological responses - how we look at an object.

(Simon, 1988)

Modern Sculpture Reader rightly credits Nauman's perception of casting with elevating the action to be a meaningful process in sculpture in its own right, and no longer just a means to an end. Nauman's position evidences the encouragement sculptors felt in the sixties to shed respecting the boundaries of the single object form in sculpture, or the simple physical possibility of casting as a mode of replication. What Nauman phrased, however, as 'psychological responses', firmly positions the subjectivity of the maker within the *action* of casting, and this points towards the psychoanalytical reading of this action that I am proposing in this research. His positioning of the psychology of the artist as part of looking at the object to be cast, enables me now to describe casting, as I have described modelling-modelling, in terms of Bollas' description of embodiment.

¹²⁶ Whiteread has frequently acknowledged the influence of Nauman on her work in press coverage and exhibition publications (Wood, Hulks and Potts, 2007: 405).



Fig. 28. from top left clockwise: Bruce Nauman, *A cast of the space under my chair*, 1965, concrete; Rachel Whiteread, *Void Under a Chair*, 1997, portland cement; Rachel Whiteread, *Untitled (Nine Tables)*, 1998, Concrete and polystyrene; Richard Serra, *No. 5*, 1969-1979, steel.

When I am casting, as an action in embodied dreaming, I am continuing the practice of embodying my ideas (after Bollas) in a similar way to how I have described modelling-modelling previously. I align the action of casting that I undertake to Bollas' imagistic description of embodiment which corresponds with moving the mental representations that I encounter into my body. Through the process of *doing* casting, and as result of my experiential knowledge of it, I am able to evaluate the object to be translated by eye, and not solely touch, in advance of actioning it. This is different to the modelling-modelling that I described which comprises an interrogative element in its additive process that involves walking, looking and measuring. When selecting objects to cast in my practice I have already recognised that they have a phenomenal value that is of interest to me. While there is a predetermined outcome in this work, to make a replica as a result of this process, I am aligned with Nauman's notion of psychology. I propose however that I advance it with my own knowledge of object relations theory. I action the replicating procedure in the way that a person who fishes does, casting a line to catch a fish. Can I *catch* the phenomenon that I sense in this object through the translational facility of casting?

When producing *St Lucy* and *Dressing Table Vanitas*, that is when I am making replicas of hand mirrors and earrings, my decision to use the casting process aligns with the ideas of making the artist's thoughts concrete, rather than producing meaning that resides in the indexical dimension of the replica. Nauman's understanding of this action and process positioned casting inside the artist and not externally in and around the object as subject. He describes an approach that is situated within the artist's thinking and it is through the action of casting that the translation of this thinking takes place. Casting, in this way, can therefore enable the artist to be both subject in, and maker of, the work which is an example of the 'both-and' position of the artistic researcher (Hannula, Suoranta and Vadén 2014: 4). In my new Embodied Dreaming as an approach to making sculpture, it is the mental life of the maker, and her thoughts around the object to be replicated, that can translate into the sculpture, through her body as she enacts the casting process.

The casting I undertook in *St Lucy* and *Dressing Table Vanitas* required mental formulation, in advance of the process, of the selected object-subject from the real world. This is different from the modelling-modelling that I have described in this research, which is a tactile process in action for searching, exploring, inventing and interrogating, and is additive. Modelling-modelling is a process that performs Ingold's idea of creativity going forward, towards the resolution of a new work. I do it to go forward and then look backwards. The casting I have actioned in this research to make *St Lucy* and *Dressing Table Vanitas* compares with object relations theory analogy of the internal theatre with its active characters (Ward and Zarate, 2011: 575). It is a way in which I put the self into the real objects of my lived experience through imagination, which is the play of Bollas' 'embodied dreaming'. This moving of the self occurs in the looking that precedes the act. I then engage *with* my mental formulations as they exist within this imagined staging. In this way I determine how to capture the lived experience I seek to embody within the replica.



Fig. 29. Simple two piece moulds of hand mirrors in progress (resin bonded sand)

6.2 The family photographs

St Lucy and *Dressing Table Vanitas* both register in my family photographic archive, but it is neither observable nor measurable through the transformative visual system I have described in the previous sculptures.¹²⁷ In *St Lucy* and *Dressing Table Vanitas* the snapshot is merely a referent to that which sits outside of the image, which is a mental representation that I have knowledge of (see Fig. 30).

Aunty Maura has a dressing table. It is aspirational. It has laid out on it a hand mirror with a matching hair brush, comb and perfume bottle. These are part of a dressing table vanity set which is exhibited, with pride, in all its glory, as if centre stage, on top of the light walnut monster dressing table which has three mirrors and is in the master bedroom of her house. All the pieces of the dressing table vanity set were arranged face down to show their matching, ornate, decorative, flat back surfaces. To the little girl that I am as I gaze at this, this is tableau. This is woman. This is luxury. This is exhibition. This is art. This is the promise of age. The dressing table sits in the bay of the upper front window of the house blocking the daylight out of the interior. When we have our photograph taken outside the front of the house, to memorialise our joy on this 'holiday', I am thinking of the wonderful treasure trove of forbidden objects above me in that room.

We are sent to Maura's when She-who-will-not-let-me is in hospital - again. What's up now? Not for us to know. Maura is fun. She wears pom-pom slippers, short skirts, make up and colours her hair. She spends money. She takes us to the Wimpy Bar and to play crazy golf. Maura is She-who-will-not-let-me's sister and She-who-will-not-let-me hates her. 'Maura doesn't understand anything! She doesn't have children!' She-who-will-not-let-me cries constantly. We, the children, are always the reason for such negativity. Maura was She-who-will-not-let-me's substitute mother when She-who-will-not-let-me was 3 and Maura was 13. Their own mother had died and She-who-will-not-let-me never forgives Maura for running away to England to join the Land Army and leaving her. We never hear the end of this.

When I think of Maura now I think of my happiness then. I think of puncturing the static meniscus of her proud, working-girl, female wunderkammer, which is the arrangement of the brush, comb, mirror and bottled scent. I think of squeezing the tactile, bulbous, rubber top

¹²⁷ The sculptures I am referring to here are *Embodied Dreaming I* (Dublin 1965) and *Reflections on The Good, The Bad & The Ugly*, discussed in previous chapters, where I have used a system of measurement to analyse the figure in the photographs.

of the eau de cologne vessel and spraying myself with sweet smelling mist, thinking that no one would know I had done it. I think of touching baubles, frippery, earrings, dress pearls, finger rings as if they are play things. These are objects that She-who-will-not-let-me did not have. I think of how I dipped myself, somatically, through imaginary play, into a well of freedom and luxury that I then had no name for.



Fig. 30. Family photograph, *Hoddesdon Herts August 1966*, 9cm x 11.5cm.



Fig. 31. Detail from exhibition *MAKING...making research*, 2017.

6.3 *St. Lucy and Dressing Table Vanitas*

In the encounter with both of these works, the viewer will see the recognisable form of a hand mirror, sat on either a plinth or a table top, in a similar way to how it would be positioned as part of a dressing table vanity set (see Fig. 31).

6.3.1 *St. Lucy*

St. Lucy is a heavy, bronze casting of a large hand mirror, a type defined as is a plane mirror, encased in wood, fashioned to be held in the hand and used for personal grooming (see Fig. 32). This hand mirror has a long handle and the shape of the reflecting face is oval on a horizontal axis. In the sculpture, two bronze orbs are positioned on the largest surface of the bronze mirror. The positioning of these two bulbous forms, on the mirror face, encourages recognition of a face with eyes but also triggers reminiscence of a woman's breasts and nipples.¹²⁸ This doubling enables the mirror to be read both as a body and a face. The metal surfaces of *St Lucy* are not polished or reflective. The hand mirror element has a matt, speckled, aged, metal surface that conjures associations with weathered or rusting metal. The surface is not differentiated by colour to identify the original material or functional differences of glass and wood parts. It is unified by its all over patina. The surfaces of the eye-breasts are pearlised, lustrous and metallic, and as a result of this are elevated and separated from the flat, earth hugging base of the hand mirror, which defines the physical boundary of the sculpture. The eye-breasts are also not illustrated in any representational way by their patinated surface. The orbs were originally a pair of dress jewellery clip on earrings which I used as armatures to model-model onto, in wax, and create these forms. The eye-breast forms, as

¹²⁸ The title of this work derives from my thinking about the tempera painted altarpiece *St Lucy* (c. 1473/1474) by Francesco del Cossa (c. 1436 - 1477/1478). This painting featured in the novel *How to Be Both* (2014) by Scottish author Ali Smith, which I had read during the period of this research. The painting depicts the female martyr holding her eyes as if each is the flower head of a cut stem that she is holding. In medieval accounts it is said that her eyes were gouged out prior to execution, and she is now the patron saint of eye illnesses.

sculpture, look back at the viewer as if sited in a landscape, formed from the self-reflective tool that is the mirror.



Fig. 32. *St. Lucy*, 2018, bronze



Fig. 33. *Dressing Table Vanitas*, 2018, bronze

6.3.2 Dressing Table Vanitas

Dressing Table Vanitas is the second of these pieces and again formed personal grooming ephemera (see Fig. 33).¹²⁹ The sculpture is more economic in its making process than *St. Lucy*, although similarly incorporating an original hand mirror as source, with two different earrings which were formerly worn, as the original pairs, by me, as the part of my self-formation that embraced the spirit of 1970s punk aesthetic. The original mirror in this work is smaller than the *St Lucy* one, has a shorter handle, and the shape of the reflecting face would be described as oval on a vertical axis. The eye-orb-forms, which are developed from the costume jewellery, perform like eyes in this construction. Only one of them has been developed by modelling-modelling wax onto it as an armature (the one on the right hand side of the image), and the other is simply translated, as is, through the processes of mould making and casting. The surfaces of the bronze elements have been treated in the same way as in *St Lucy*.

Both of the mirrors from which these works originate have long been items of the personal archive of objects, casts, moulds, drawings, texts and notes that support my studio practice (Gaffney, 2015). The earrings were not part of this collection, but were part of my own wardrobe. In order to make *St. Lucy* and *Dressing Table Vanitas* I had to search through my own unstructured dressing table, which is actually a collection of stored boxes containing clothing ephemera that evoke associations too strong for me to dispose of, which is identified in sociological research as a phenomenon associated with women (Guy, Green and Banim, 2001).¹³⁰ To service working with the mental representations conjured by the mirrors for me, I had to rummage for earrings that I had once purchased cheaply in a flea market, long

¹²⁹ The title of this work derives from my recollection during the making process of *Vanitas II* (1986) by Helen Chadwick (1953 - 1996). This is a cibachrome print self portrait in which Chadwick has reworked the tradition of male artists making images of female nudes for the gratification of male viewers where the naked female who looks at her reflection can be judged guilty of sinful pride. I would cite this 1986 work as another clue to achieving the central research question. The way that Chadwick is both artist and subject in the work and has control of her own image illustrates my understanding of a way that a woman artist employs self managing in an artwork.

¹³⁰ I have explored this relationship with clothing prior to this research in the exhibition *Others*, Cliffe Castle Museum, Keighley, 19th September 2009 - 10th January 2010 (Bamford, 2009).

before retro became a marketing brand. I have worn them in the past to both ornament myself and construct a social persona that looks interesting, original and was free from the ethnic identity I carried in the world. When I attached this ersatz jewellery to my body I replaced and erased the insignia I had to wear as a London Irish child, which was smudges of ash on my forehead, a clump of shamrock pinned to my breast, or a blessed, beribboned, medal depicting a holy saint. Our clothing was emblazoned with these on particular days in the Roman Catholic calendar. I have not disposed of the earrings because they are little, personal badges of courage. I have tried them on, many times, whilst looking into a mirror, to evaluate the developing personal presence I crafted to move away from my given social formation.

When thinking through making, to produce *St. Lucy* and *Dressing Table Vanitas*, I modelled-modelled wax onto, and around, these earrings, embracing their diegetic presence, which I described earlier in this text when revising my encounter with Germaine Richier (Gaffney, 2015). The earrings have been *handled* into becoming sculpture. This handling, firstly, embodies the way that I played, when seated at a dressing table of my aunt as a child, and secondly, the haptic way that I constructed the woman I am now, who entered a secular world outside of my first family. When I am handling the ephemera of the dressing table as a sculptor, thinking through making, I am moving such mental representations into the bronze body of the sculptural assemblage. I have brought forward the age-old human act of gazing at one's own image as a way to fashion the aspirational one that looks back at you, into sculpture.

6.4 Casting as research

The way that I have used casting in *St. Lucy* and *Dressing Table Vanitas* has an important place in the idea of Embodied Dreaming as a methodological approach in making sculpture. In the thinking through making of *St. Lucy* and *Dressing Table Vanitas*, the casting process is both analytical and generative, a similarity shared with my modelling-modelling approach. Making mould pieces requires

conceptualising, through a visual enquiry method, to increase understanding of the original form. This is followed by introducing imagined partitions around it. It is this process that informs my decisions of how to divide the object, in terms of the preconceived mould, which is the process of placing one material around another and will encase the form. I must conceptualise parts that are sensitive to the end result, which is the cast object that I seek. Looking and handling are the ways that I increase my knowledge of the original form, and the means by which the mould is defined. In this way, the casting process simultaneously predetermines the production and reproduction of the selected object subject. Employed in this way, it can be used to find out information about the object source to be translated. I use casting as a systematic investigation into a selected object source, to establish knowledge of it and produce a material conclusion.

6.4.1 Sarah Lucas and the casts of her friends

In the autobiographical book produced to accompany Sarah Lucas's British Pavilion exhibition at Venice Biennale in 2015 the artist herself describes her employment of the casting process, which is visually represented through sixteen photographs with an accompanying written narrative. The section is titled 'Waste Mold' (Lucas, Riley and Simmons, 2015: 22).

'Waste Mold' is the correct technical term for the approach Lucas has used as this is a mould that can only be used once, to make one replica, and is destroyed in the process. If read within this artist's oeuvre however, it is possible that this term is positioned to translate as yet another base, throwaway reference in the context of the ballsy, brazen and bawdy aesthetic associated with her work (Wagner, 2012: 49). I would argue that the prior visual conceptualisation and enquiry that I am proposing as part of casting in this research offers a potentially different reading of Lucas's approach in the figurative works she made for Venice.¹³¹

¹³¹ Examples of the works I am thinking of here are *Pauline* (2015), *Sadie* (2015), *Patricia* (2015), and *Kris* (2015), which were all exhibited in *I Scream Daddio*, the British Pavilion, 2015 (See Figs. 35 & 36).

Lucas does not employ unknown models. The 'objects' to be cast are her own friends, which if considered in terms of the psychoanalytical ideas used in this research, are her object relations and their first names are the titles of the exhibited works. In the research terms that I propose, Lucas's serious application of the casting process extracts her gendered body forms from selected corporeal and emotional lives that she is part of, using a process she describes as 'a one shot wonder' (Lucas, Riley and Simmons, 2015: 22). Lucas herself tells her readers that she has to have an idea of what she needs to achieve in advance of starting the task and summarises her casting process as 'intimate, objective, comradely, physical' (2015: 27). In object relations theory the subject's need for relationships and the desire to be social are primary concepts. Lucas's words indicate that my proposal of Embodied Dreaming is in play in her making of these works. Her inclusion of the word 'physical', which relates to the body not the mind, permits the word 'intimate' to be interpreted as a feeling, which relates her process of casting to the mind as well as the body. I would argue that Lucas is using a casting process in the way that I have proposed in this PhD, that is, she is casting to catch something, as a person who fishes does, albeit in her case, the wordless closeness she has experience of between herself and her girlfriends, who psychically as well as physically form part of her object relations (see Fig. 34).

The casts that form these exhibits do not operate as replicas or readymades and this is an example of casting as the research method I am proposing here. Lucas has pulled out of her models, through a skin on skin approach, gendered body forms in a way that they embody a lived experience of corporeality. The encounter with these works is dependent upon the process of their production, but conveys experience of Lucas's body as she knows it. She however disrupts any straightforward bodily reading of these works and employs a comedic, caricaturing action in line with her own market brand, positioning real cigarettes within the lips of the most intimate and private parts of the cast bodies (see Figs. 335 & 36).



Fig. 34. Image showing Sarah Lucas casting her friend (Lucas, Riley and Simmons, 2015: 15, no caption)



Fig. 35. Sarah Lucas, *Power in Woman*, Humber Street Gallery, 3 February - 22 March 2017. Hull UK City of Culture 2017. Left to right: *Margot*, plaster, cigarette, freezer; *Pauline*, plaster, cigarette, chair; *Kris*, plaster, cigarette, desk.



Fig.36. *Power in Woman*, detail.

7.0. *All at see*

This chapter will discuss the final sculpture in this enquiry, *All at see* (2018), in order to demonstrate how embodied dreaming encapsulates my research approach when making sculpture (see Fig. 37).

7.1 Looking at *All at see*

All at see was created as part of the research during 2017. It was publicly exhibited in *Me & You* at Dean Clough Galleries in 2018. (see Figs. 38 & 39).¹³² In the moment of encounter with the object the viewer sees a 15cm tall bronze form which is a figurative representation that supports two metal rings. *All at see* has a posture that could be described as full frontal, but she is clothed. She presents herself face on, and looks back at the viewer. As the title states, everything in this work reveals itself through the surfaces and elements that can be seen. The part of the form that is the bronze girl figure protrudes from a hemisphere, the top surface of which is modelled to represent a moving mass of sea water. The figure is visible only above her knees and appears embedded in this weighty base of the work that emulates the ebb and flow of the sea.

¹³² *Me & You* was an exhibition I curated, presenting work by Sheila Gaffney and Linda Schwab at Dean Clough Galleries in Halifax, from 17th February to 20th May 2018. I created *Me & You* by inviting a long term personal friend and professional peer to exhibit with me. We had both studied together at the Slade School of Fine Art 1982 – 1984, taught at Leeds Arts University 1990 – 2007, and been studio holders at Dean Clough 1999 – 2004. I created this exhibition as an outcome of the conversational exchange which has occurred between us for over twenty-five years. I discovered during the research that we had both simultaneously been looking at similar personal history material, the family photographs amassed by our respective immigrant parents in 1960s Britain. We were both making art to partly figure out the instant then, captured in the snapshot, and the present moment that each of us was living in. The works I exhibited were *All at see*, *St Lucy*, *Dressing Table Vanitas* and the individual pieces from *Reflections on The Good, The Bad & The Ugly*. Schwab exhibited digital images made from negatives formerly rejected for processing in 1969, choosing to celebrate rather than discard the camera shake, out of focus, over, under and double exposures. Schwab is however, part of my own object relations. I deliberately chose to communicate the exhibition in a manner that suited the audience for the venue, and not as this text demonstrates, in terms suited to the academy. I was very straightforward in my descriptions and based it in our friendship. My aim was to show that my concern to ally diaspora identity formation with my art practice is not unique to me. Both artists' approaches, methods and processes however were very different (Broadhead, 2018).

All at see was originally modelled in wax, in the same way as described in chapters 4 and 5.¹³³ When I was making *All at see* my intention was to only refer to recognisable parts of the body and not make illustrative imitations of it. I did this through using the absence and presence of modelled matter. In this way I added another proposition to Henry Moore's proposal that there is a right size for ideas as sculpture, which I have mentioned in Chapter 6. I proposed that there is a right level of detail of surface definition, or indicative mass, for ideas as sculpture. As a result of this approach, elements recognisable as body parts in *All at see* were represented by the existence of only enough material, and the modelling- modelling of it. What appeared as arms in *All at see*, were in fact only assembled wax pellets, pushed together to the extent required to support the two hoops that the figure appears to hold. When employing this approach of only using enough material, I made no attempt to define any detailed representation of hands and fingers, and I worked in the same way across the whole form.¹³⁴ An example of this is the way that a proudly worn swimming costume became possible to be seen. In order to articulate the sense of being inside this personal garment I still have now, I formed a topographical difference to the surface of the form through my use of tiny nudges of modelling material.

¹³³ I draw particular attention here to the modelling approach that I have named modelling-modelling in Section 4.2.3.

¹³⁴ It is important when discussing this approach of only enough material that I mention how I have used no sculptural schema to show facial features such as eyes. Schema for the representation of eyes has existed in sculpture since antiquity and can be observed in Greek and Roman Sculpture (Wittkower, 1977: 25). Eyes were often represented by inlaid metals and precious stones, or simply carved out as holes in the flat material of the sculpture. Anatomical understanding enhanced the representation of eyes and they became formed, as built up orbs surrounded by low relief surfaces to define eyelids. Further approaches for showing definition of eyes evolved which were particularly useful for carving approaches, where areas such as pupils and cornea were literally dug out of the material mass being sculpted. The most iconic example of this is the marble carving *David* (1501-1504) by Michelangelo (1475 - 1564). The approach, style and technique evident in this work are arguably now the most conventional method, or schema, for communicating eyes and gaze in figurative sculpture. I would argue that now, it is likely that eye schema are employed when a concept is being represented in a sculptural form, rather than being explored through the phenomena that are sculpture as practice, which is what I am describing in this research. An example of what I mean by this is *Network* (2013) by Thomas J. Price (b. 1981). Price uses the trope of classical sculpture to depict portraits of what he describes as the man in the street of African descent. Price sources the images for his works from urban black men in London and conflates his observation of fashion and body postures with a classical sculptural style in order to raise questions about authority and privilege. Price's work is not an example of the Embodied Dreaming approach that I am proposing in this research.



Fig. 37. *All at see*, 2018, bronze, silver, gold



Fig. 38. *Me & You*, Sheila Gaffney and Linda Schwab, Dean Clough Galleries, 2018



Fig. 39. *All at see*, detail, *Me & You*, Dean Clough Galleries, 2018

To be able to do this, I have to be able to simultaneously see, feel, know and do. In this moment of activity, I propose that I am like Lucas, who expresses her object relating casting process as 'intimate, objective, comradely, physical' (Lucas, Simmons and Riley, 2015: 27). Unlike Lucas however, in this instance, my object relations are sourced from my internal, not external, world. My seeing, feeling, knowing and doing are necessary actions for what Bollas defines as the psychic process of embodiment, where I am moving such mental representations into my sculptural body's being, which in the moment of making is both a living subject and sculptural object (Bollas, 1999: 152). It is as Embodied Dreaming that I bring these actions together succinctly, where I enact Bollas' concept of wide awake dreaming when I am feeling, and make visible the signs of my own idiom, which define the cultural specificity of my object relations.

The suggested arms of *All at see* taper downwards, and hold in balance two metal hoops, one a silver finger ornament and one a gold wedding band. The silver ring appears as if it is carried, close to the body. The gold one appears as if it is being offered to the viewer, with its hallmark showing, a gesture carefully positioned in the body to body reading of this work, to signpost the potential future propriety of marriage for this fictional child (see Fig. 40).



Fig. 40. *All at see*, detail, 2018

Both of these rings were my own, remembered and searched for to complete this work, in the same way as the earrings, in *St Lucy* and *Dressing Table Vanitas*, described earlier in this text. *All at see* is an attempt to capture past, present and future in one object as moment, and the bronze, silver and gold elements materialise this tripartite ambition.

Bollas proposes that 'there is no one unified mental phenomenon that we can term self' and we use the term as if it is a unity rather than a set of 'self states' (Bollas, 1987: 9). He writes:

The concept of self should refer to the positions or points of view from which and through which we sense, feel and observe and reflect on distinct and separate experiences in our being.

(1987: 9)

In *All at see*, I am again making sculpture as if it Bollas' ideas in action. My second-hand and now redundant wedding ring, which masquerades as a beach toy and is held in place by the product of modelling-modelling, is the way that I embody several self states in this sculpture which has my self as subject.

7.2 The 'democracy of experiences' in *All at see*

In the methodology chapter of this text I described my Embodied Dreaming approach as a cluster of experiences that are in play when I am making sculpture, and proposed that these are a constantly shifting constellation of practices. I then demonstrated, through the examples of sculpture that I have produced in the research, how the relationship between these critical and analytical approaches is not fixed, and can change emphasis in the production of the individual pieces.

Embodied Dreaming 1 (Dublin 1965) and *Reflections on The Good, The Bad & The Ugly* are examples in which the core approach is modelling, whereas in *St. Lucy* and *Dressing Table Vanitas* it is casting. The descriptions of my sculpture in the preceding chapters has shown how no one practice is consistently prioritised, or has dominance, in my proposed Embodied Dreaming as a methodological approach. This

is what the key principle of 'democracy of experience' in the 'Artistic Research' of Hannula, Suoranta and Vadén, actually means in the context of this research, where actions and methods are employed for both functional and research purposes.

In *Artistic Research - Theories, Methods and Practices* (2005), Hannula, Suoranta and Vadén argue that the artistic researcher should not make distinctions between 'the (experiencing) subject and the (observed) object' when carrying out practice approaches as modes of enquiry (2005: 44). In their definition of academic research that incorporates practice they determine that 'the continuum of experience has to be approached in a way that is thoroughly hermeneutical' (2005: 45). In their words, 'experience looks at experience and thereby produces new experience' and the artistic researcher finds a new definition of practice as a result of simultaneously employing and observing practices (2005, 45). The making of *All at see* resonates with this. In the conceptualisation of Embodied Dreaming that I am proposing in this research, it is a key feature that thought passes through the maker's body, or as Bollas describes it, 'the body's being' (Bollas, 1999: 152). I performed life modelling to make *All at see* as if it were life writing, to source autobiographical knowledge from both my body and mind. I selected modelling as the dominant manual practice because it had the facility both to generate the sculpture and be the primary tool of interrogation within the making process. As a result I was able to craft in wax, temporally and spatially, the recollection I had of standing in a swimming costume, knee deep in the challenging mass of water that is the sea. This is the way that my activity of life modelling was the processual tool that enabled the materialisation of my inside-in knowledge from lived experience, a feature I have adopted from the life writing approaches that I have described previously in this research.



Fig. 41. Family photograph, *Dublin August 1965*, 11.5cm x 9cm

There is no life writing narrative generated from the photograph that is used as source material for this sculpture included in this text. This is because there is no word-based story to tell from it that has not already been shared in this research (see Fig. 41). It is important, however, that again this source is a photograph which registers the typical feature of London Irish diaspora identity formation, which is London-born Irish children spending the summer in their parental homeland (Hannafin, 2016: 34). From the beginning of the making process for *All at see*, I was working with a beforehand-knowledge of how the wax I modelled would translate into metal through the lost wax process. The casting process had a preconceived, and perfunctory, but necessary role. It was as a result of the bronze casting process that the different metal elements of the piece would come together as a whole in the final work.

7.2.1 Feminist attitude in the 'democracy of experiences'

Common to all of the sculpture I have made during this period of research is the way that my feminist politics are assimilated within the form of the sculpture itself. In *St Lucy* and *Dressing Table Vanitas* the feminism is embedded within the original objects that are translated through casting, to carry over traces of personal and domestic value into the final works. In the figurative pieces, *Embodied Dreaming 1* (Dublin 1965) and *Reflections on The Good, The Bad & The Ugly*, the feminism is visible in the individual forms as a result of the deliberate decisions I have made regarding posture, gaze and choice of subject matter. This differs from the way in which my feminist attitude has been carried visibly through my exhibition projects prior to this research.¹³⁵ My feminism was formerly visible and accessible through

¹³⁵ I have attempted to make sculpture from the photograph that is the source for *All at See* prior to this research. I approached my practice then by sourcing approaches from sculpture deemed as ancient history. For example, when making the drawing *The Promise of Age* (1985), I constructed the child form as if it were a Mammiform Tripod Dish of the Zapotec culture (800 B.C.- A.D. 250. Later when making sculpture under the working title of *cossie* (2002) my making strategies were drawn from Venus of Willendorf, Amlash pottery, Cycladic forms. See: <http://www.sheilagaffney.com/index.php?/studio/sculpture/>. I would argue now that it is only through *Embodied Dreaming*, and as a result of its constellation of approaches, that the nuances of my idiom, and its particularity of London Irish identity formation, come into play in the work as sculpture. My proposed new *Embodied Dreaming* approach allows a displacement of the conditions

exhibition interventions into historic or ideological constructs, where I have engaged with museum cultures to propose that exhibited material history may disclose different narratives to that which is presented as authoritative. I have used oppositional approaches to present my work in public, to disrupt the power relations inherent in the sculptural conditions I learned from. I have created room sized installations of forms, rather than presenting one dominant, didactic, monolithic sculpture. I resisted obligation to the armature, have opposed the preciousness of plinths and the power of the white cube by siting work in non-gallery venues such as a shopping arcade (O'Doherty, 1976).¹³⁶ I have challenged the authority of authorship through the adoption of social and participatory practices. I have curated my work alongside that of others, to evidence the cultural continuum in which my works have been conceived and made.¹³⁷ This is one way that I have worked against the idea of the male genius and its power structures, which overshadowed my formative education, and acknowledged that the making knowledge I possess is not solely mine.¹³⁸

It is only as a result of my identification of Embodied Dreaming, and use as an approach in making, that I can claim my feminist attitude has now been fully assimilated in the sculpture made during this research. These process methods, modelling and casting, can now be termed, according to Hannula, Suoranta and Vadén, to be part of the 'verbalisation' of my artistic research where 'the doing and

of sculpture in Britain, and stands in opposition to the post-modern 'thingness' of Thompson (Curtis and Wilson, 2011:238). There is no such thing as 'thingness' in Embodied Dreaming. See: footnote 18.

¹³⁶ I mentioned earlier how feminist attitude drove actions in my practice that preceded knowledge of Krauss's 'Expanding Field'. See: footnote 80.

¹³⁷ Examples of this are *Wunderkammer: the female gaze objectified*, 1994 and *To the Table*, 2009, where I explicitly showed that I am not solely responsible for the knowledge in the sculpture exhibited.

¹³⁸ During the period that I studied frequent references were made to sculptor Reg Butler's 1962 publication *Creative Development: Five Lectures To Art Students*. This publication was a rare articulation of an art school pedagogy by an individual and was steeped in personal opinion. Butler believed that indiscriminate encouragement of creative practice was morally and socially wrong. He believed that art schools should only nurture the potential of a genius, who he specified must be male, posing the question 'Can a woman become a vital creative artist without ceasing to be a woman except for the purposes of census?' (Butler, 1962: 21). Albeit that the references I experienced to this text were predominantly made by feminists in order to confront the prevailing male bias in art schools at the time, I would claim that the gendered and elitist values espoused within it were implicitly colluded with and this forms part of the knowledge that I have inherited (Gaffney, 2017).

the thinking about doing, inside the practice, is further fused with that which is the public part of the research' (Hannula, Suoranta and Vadén, 2014: 24). It is through the Embodied Dreaming methodological approach that I have employed, as a characterisation of artistic research as proposed by Hannula, Suoranta and Vadén, that I may now show, and share, my feminist attitude as sculpture in the moment of encounter with it. In *All at see* my former requirement to stage the encounter with feminist attitude in my work, through curatorial strategies at the point of public exhibition, is no longer necessary. As a result of employing the manual making processes, as they are described in the research, as a constellation of ideas in action and as creative and analytical approaches, feminist attitude now resides within the sculpture object. Embodied Dreaming as artistic research, has enabled my feminist inhabitation of a single handmade object form, a strand of sculpture that has provenance in sculpture in Britain, and a question at the core of my sculpture making since my student experience. It is also part of the consistently challenging object discourses since William Tucker's writings in 1975.¹³⁹

The written accounts of making sculpture that I present in the research, show the way that Bollas' conceptualisations of object relations theory are essential to enable the revelation of feminist attitude and mental activity I propose to be in play in the sculpture I have made. This has been evidenced through this text, provided as a platform for discussion of elements that the reader does not have access to in the artefacts produced, and the articles published during the period of this research.

7.2.2 Reading *All at see*

If I read *All at see* in terms of Mieke Bal's proposition that the work of art is a theoretical object, it makes an observational analysis possible that shows how Embodied Dreaming characterises the democracy of experiences, as mentioned earlier in this text.¹⁴⁰ Observing and analysing *All at see* as a completed sculpture,

¹³⁹ In this statement I am thinking again of the 'thingness' proposed by Jon Thompson, see footnote 20; and the definition of the readymade in footnote 64.

¹⁴⁰ I am referring again to Bal's proposition in Section 3.3 (Bal, 2001: xiii).

enables me to show how the idea that 'experience looks at experience' is in play in the Embodied Dreaming approach I am proposing (Hannula, Suoranta and Vadén, 2005: 45). As stated previously, life modelling-modelling, as a practice experience, has been used to materialise the form extracted from the photographic register. Life modelling-modelling as a making method is also simultaneously, the way that thoughts provoked by the image, which contribute that broader and deeper understanding of cultural positioning, can be processed into form. It is through recognition of the modelled-modelled wax as a swimming costume, and as a knee deep mass of water that the reading of *All at sea* associates with a shoreline location. In this context the rings that the figure supports can be read as seaside toys, and therefore *All at sea* can be read as a child ready to play a game, holding a quoit in each hand.

The line of enquiry that led my thinking through making for *All at sea* was simple. I sought to answer, in sculptural form, the question, what did it feel like in that moment of my lived experience to stand in the sea? The more complex question implicit within the making challenge was, however, how did standing in this way feel, when the sea can now be understood retrospectively by me, as the liminal space in between the two nations that are part of my formation? Like me the sea was both Irish and English, and neither Irish nor English. Modelling-modelling the sea was a straightforward formal craft skill challenge.¹⁴¹ In the autobiographical approach of life modelling-modelling that I employed to make *All at sea*, however, the decision to model-model the presence of the sea in the overall sculptural object, was also an attempt to represent it metaphorically, as a molecular mass that physically resists

¹⁴¹ The sea is not a subject that is typically represented as sculpture in the histories of sculpture in Britain. During this research I did discover two examples of sculpture where water is represented as the part of the subject of the sculpture. *Figure of Bodhidharma* (originally thought to have been made 1620 - 1720, now redated as 1800 - 1900), Dehua ware ivory glazed white porcelain, on exhibit in the V& A. The water, however, is formed using a schema of curling forms the surfaces of which have low relief striations, and no undercuts. These are typical features of this mass produced pottery from China. The other is *Watersplash* 1973, an early work by sculptor Rob Ward (b. 1949), made when he was a student in a British art school sculpture department (Ward, 2010: 17). This was a very large, floor based assemblage, sited in the outdoors, that Ward created through the physical, bodily action of making water splashes into hot rubber. Ward used this collision of matters to form rubber casts, from which he then produced the forms of positive splashes in GRP resin from the negative imprints.

the definition of nationhood demarcated by a fixed geographic border. Conceptually, it represented a temporary place of surety for the positioning of my young self. This is the particularity that in the making of this work, substantiates the core question in this research, namely how can sculpture convey what it is like to inhabit a woman's body as I know it? *All at see* shows a way that I have negotiated my internal knowledge of lived experience into a sculptural object, as a result of my employment of the Embodied Dreaming approach in the research, where the idiom, that Bollas defines as 'the essential kernel of the self', is a critical element in the experience of making mental representations through the body (Nettleton, 2017: 491).

All at see is a good example in the research to return to the core concept that underpins Bollas' psychoanalytical writing. 'The transformational object' separates his object relations theory from that of his predecessors and is defined as the psychoanalytical idea of the early experience of the Mother, not as an object, but as a process that continues into adult life (Bollas, 1987: 4). Bollas proposes that we seek to return ourselves to our early formative object relation through what he calls object-seeking, and he describes how a person will search for another person, place or idea that promises growth and transformation (1987: 14). When I was making *All at see* I literally pursued the conditions of British sculpture as a formational and comforting ideology. I used the memory of my early learning of British sculpture to embody as sculpture, through handling material, my analyses of the child self in the photographic image. I carry the encryption of this child self within me now.

Using the method of life modelling-modelling I included the insights I experienced as a mature woman as the thinking through making. Considered in terms of 'the transformational object' this making can be seen as a form of object-seeking in adult life to become the receiver of what Bollas calls 'enviro-somatic caring' (1987: 14). I have mentioned before how I read the concept of the transformational object as a description of the dynamic relationship that exists between an artist and their creative output. British sculpture, its conditions, values and rules, formed the enviro-somatic caring in the psychic dynamic I am aware was between the sculpture that I made and myself as maker. *All at see* in this context becomes what Bollas terms the

‘transformative achievement[s]’ in this process (1987: 15). It is the ‘democracy of experiences’ of Hannula, Suoranta and Vadén that enabled this psychic retrieval as a form of thinking through making from my inside-in position of the artistic researcher (2005: 25). It is through their scholarly apparatus that I am able to present sculpture making as a form of object-seeking, psychically after Bollas, and physically after Gaffney.

8.0 The ends of the stories

Family photographs have been used as evidentiary enablers in this research for the modalities of my identity formation to become visible. I have used them as memory producers to position my psychic subjectivity and corporeal self in relational terms of gender, class, ethnicity, time and place. The photographs enabled me to generate a backstory which evidences how my particular English art school story profiles a class trajectory. This story sits well within current research that examines how the post 1992 incorporation of art schools into university models has created a loss of opportunity for working-class and non-traditional learners (Oakley and Banks, 2015). Such research however does not address the demographic of those classified as being of low social status in terms of their multigenerational ethnic groups. This research determines validity for such an enquiry, particularly in terms of contributions to culture in the form of artefacts.



Fig.42. Family photograph, *To Shelia with love. From Uncle Frank. Aunt Rita xxxxxx.*
May 1964, 10.5cm x 7.5cm

I am about to start school. Before the end of the 1960s this gate will have 'Irish pigs go home' scratched into it. This is not illegal in London boroughs at that time. We have no recourse to law. I remember us all standing out in the front garden, inside our safely gated boundary. We all stand behind Tommy who is so gentle your out breath would knock him over. "He won't make old bones" says the Aunt Lizzie to She-who-will-not-let-me when they got engaged. Tommy is trying to reason with the neighbours who did it. They are standing on the other side of the yellow gate. They gather square on to us, their arms folded with menace and nobody is sorry. They just don't like the Irish and will come to blame us when the bomb explodes at the Post Office Tower in 1971. They will carry on blaming us through the 1970s for leaving a bomb in Baker St. station, detonating explosives in Victoria Station, Marble Arch and near the Queen. Only Sister's boyfriend-to-become-husband will not tell his mates that his girlfriend has an Irish name.

We are not encouraged to carry forward a narrow, essentialist form of Irishness. We do not go to Irish dancing, play gaelic sports, or learn the traditional music of our parents' homeland, but this is not surprising as they themselves did not possess such social capital. We are made to pray and made to study.

Mister Clarke stays with us every weekend. He is She-who-will-not-let-me's Dad. We must ignore 'your Grandad'. He is always ours and not hers. Negativity is somehow always attached to us, the children. The local people love Mister Clarke, who embarrasses She-who-will-not-let-me by drinking in local pubs, showing how he can swallow the contents of a full ashtray without gagging, and singing loudly, heartily, with a full Dublin brogue, Irish patriot songs in a baritone-style as last orders loom. She-who-will-not-let-me is always furious with Mister Clarke for being visible as 'that Mick who stays with his daughter'. She-who-will-not-let-me smacks me for wearing sandals that show my bare toes in front of boys. She-who-will-not-let-me pins a carefully pressed white cotton handkerchief across my revealed cleavage when I am wearing a new going-out dress that I saved up for and bought with my own money. Only Sister and I are discouraged from going forward as Irish-English hybrid would-be women into this hostile environment. We are supposed to hide, stand back, speak quietly only when spoken to. We must fit in, meet Catholics and become teachers or nurses, not wives or mothers.

The yellow wooden gate that I have swung on, confidently, happily, and with good will to all, is removed. It is replaced by a cold, dark, spiny, hard metal thing that is the same as next door's. My feet are too big to grip onto it so I can no longer swing on it. By the time we have the new gate I have got to know lads who share my own cultural disposition. They kick back at the Mick and Paddy ghettoization forced on them, and

don their navvie fathers' donkey jackets as fashion items. They join the wave of anarchy in the UK that is punk.

*My anarchy was subtle and internalised as I must manoeuvre against the surveillance of She-who-will-not-let-me. Under the cover of education, I slip into a cultural experiment, where the free school movement of the sixties intervenes in the state schools of the seventies, before Thatcher's government can recognise and annihilate it. I was selected to be part of the first of a short-lived experimental art pedagogy experience in 1977, that took sixth formers from the demographically diverse London education authority away from their schools - it is still hard to believe that my yes-sister-nun teachers let us go. We spent one week in rural Wales and one week in the Foundation department of Camberwell School of Art & Crafts. This experience was created, supported and overseen by two gentlemen in suits. I came to discover later on, that Norman and Bob were really the Staff Inspector for Art and Design in London and the Principal of the London College of Printing. They were actually members of the advisory committee for the influential publication *The Arts in Schools; Principles, practice and provision*, that would be published by Calouste Gulbenkian Foundation in 1982.*

On June 7th, 1977, I am sitting in a pub with them, in Ebbw Vale, in the middle of the afternoon. I am drawing and drinking, and everyone sat in this pub knows that, nestled in the vista we are overlooking, the largest steel works in Europe, in which we are learning-on-location, will close within a year. The town, community and industry are doomed. The pub is open all day, because it is the national holiday to celebrate the Queen's Silver Jubilee. I sit in the midst of serious words, exchanged between the artists, teachers and locals. Society is crumbling, power is denied to the workers, the country is on its knees, and nobody sweats the little stuff like who are you, where do your parents come from? Nobody says what's your surname, or you'll never make it with a name like that. It is good in this new milieu. Everyone is on the same side in this moment. Nobody is different. Life is simple. The artists think that I have talent, have promise, and tell me so. There will be no donning of donkey jackets, wearing of ripped blazers or piercing my flesh with a safety pin for me. I buy myself a duffle coat and a portfolio. I run away to art college, the promised land that I think is free from central government control and social prejudice.

If the context for the backstory in this research was popular music I may now be making a different conclusion. The role of second generation Irish in shaping British pop music has been subsequently examined and understood in the academic field. John Lydon, Billy Idol and Boy George, who were respectively Punk and New

Romantic artists, are London Irish males who were members of cultural sub sets that sought life styles outside of the norm.¹⁴² Irish Studies scholar Sean Campbell suggests that the alienation and oppression issues that are a consequence of the Diasporic cultural practices experienced in their early lives, have formed part of their reconfiguration of popular culture in England. (Campbell, 1999: 277). There is no similar analysis of British sculpture, or its later brand name sculpture in Britain. Although this change of name acknowledges the cultural phenomenon of sculpture in Britain as belonging to a multicultural rather than provincial nation, contributions within it made by peoples of diasporic communities has merited little or no discussion. Unlike pop music, the history of sculpture in Britain does not evidence any welcoming of subcultures into it.¹⁴³ It traces developments of the object, use of materials and making approaches, and sculpture has retained a cultural position as an abstract, high order puzzle, for the initiated, which has distance from the type of intervention that I am describing in this research, which relates to gender, ethnicity, class and particularly the Irish diaspora.

¹⁴² Manchester comes a close second with Morrissey, Jonny Marr, Kevin Rowland of Dexty's Midnight Runners and the Gallagher brothers who are Oasis.

¹⁴³ Feminism, although debatable as a subculture, is often in sociology included as one, and is an example of this lack.

9.0 Conclusion

The research has enabled my articulation of Embodied Dreaming as a sculptural practice informed by an idea in the psychoanalytical writings of Christopher Bollas. This is my contribution to knowledge in the field of British sculpture and sculpture in Britain, and I propose that further research may be conducted to explore its currency beyond that limit. The research process has allowed Bollas' psychoanalytical term to morph into the practical application that I have proposed. It is a result of the research process that we can now understand Bollas' 'embodied dreaming' in a practical way, positioning the psychic life of the maker within haptic process and the material output of this. I propose as a result of the research that Embodied Dreaming is both a valuable research tool and offers a generative paradigm for future sculpture practices.

9.1 Findings from the research process

The thesis posed the central research question how can sculpture convey what it is like to inhabit a woman's body as I know it, and I demonstrated the complexity of this question in terms of class, gender and ethnicity in the early chapters. I answered this question most succinctly through the making of *All at see*, as described in Chapter 7. This is the moment where I used the resultant understanding from the research and employed Embodied Dreaming as a practical method to share how my thoughts whilst making were translated into form.

The research approach was making sculpture using a life modelling process in terms of the methodological concept Artistic Research, developed by Hannula, Suoranta and Vadén (2005). Christopher Bollas' psychoanalytical writings were the key imaginative tool in the research that made my analysis of practice possible. Artistic Research enabled me to demonstrate how ideas are embedded in the material outputs of a sculpture practice specified as thinking through making rather than fabrication from concept. I have been able to argue for understanding sculptural practice as if it is psychoanalytical ideas through Artistic Research. The concepts of

‘inside-in’ and ‘verbalisation’ offered a scholarly apparatus that made possible the mining of data for the research from within myself. The ‘democracy of experiences’ provided the basic formula for Artistic Research to be in play, enabling acts within the practice to be argued for in relation to the hermeneutical conditions of the researcher (Hannula, Suoranta and Vadén, 2014: 28). The research process presented internalised knowledge as both sculpture and life writing. In this way written documentation from within the practice sits alongside writing that exposes the relations of my identity formation. The research has brought forth thoughts that occurred in the act of making in academic, literary, psychoanalytical and sculptural forms.

Chapters 2 and 3 reported how I characterised the approach of making that I have knowledge of, in the context of an accepted methodological model, and showed how the ideas of Bollas and Hannula, Suoranta and Vadén enabled my articulation of Embodied Dreaming as a cluster of practice methods that encompass personal identity formation, feminist politics and psychoanalytical understanding. A key finding from the research is the evidence of how I have used Embodied Dreaming as a primary research method to analyse and translate *my* understanding of practice into words so that it may be accessible by others, and I have tested this understanding by raising questions about the work of others through the written analysis.

The research addressed several questions to substantiate my claim of Embodied Dreaming. I asked how modelling and casting in the traditional context of the conditions of sculptural practice in Britain could embody classed and gendered subjectivity. In Chapter 4, the ‘democracy of experiences’ underpinned my aligning of modelling and casting with the psychoanalytical words of Bollas. I analysed and described my own practice of modelling, from the inside-in position of who is the one doing it (Hannula, Suoranta and Vadén, 2014: 14), as if it was Bollas’ psychoanalytical ideas in action. As a result, I created a definition of modelling as a psychological and social practice. My arguments have wrestled the meaning of modelling from being defined only as a manual process, and proposed it as a highly

conceptualised, generative, interrogative mind-body practice. My development of the idea of modelling-modelling in Section 4.2.3 is a key finding from this research and was integral to answering the core question of the research. I analysed casting in Chapter 6, through the case studies *St. Lucy* and *Dressing Table Vanitas* and demonstrated how casting was particularly dynamic in these works as an analytical and generative process, not simply a method. As a result of my articulation of the mental modelling and conceptualisations made prior to the action of casting I established the way that casting has a facility to translate subjectivity in sculpture that is classed and gendered. I substantiated my explanation of this with a reading of Lucas's castings of her own friends, where she is materialising what Bollas would describe as her object relations. I revealed how a sculptor can pursue the invisible phenomena of static objects that they have internalised their recognition of through the material based practice that is casting. I have shown how in such instances the casting procedure employed will be designed in relation to the mental representation made in the sculptor's own body before they action what is externally visible as the casting method. I advanced Nauman's seminal 1976 insight to have a more individual, critical currency that is relevant in the contemporary.

The result of these explorations enabled my answer to the question how does the particularity of an individual, classed and gendered, psychic subjectivity inflect the recognised mainstream history of British sculpture? I propose that there is a possible other line of enquiry that can be made in the historicising of British sculpture, relating to the classed and gendered, psychic subjectivity of the individual sculptor, rather than art school training, community of practice or genre. As a result of my articulation of Embodied Dreaming it is possible to read Sarah Lucas's work as a warm-hearted, affectionate, woman-centred part of her experience of living, which is a different perception from vernacular based readings that categorise her work as base and lewd. Similarly, if sculpture historian Jon Wood had probed Garth Evans's object relational revelation in the 2013 monograph, of the memory of his childhood teddy bear, could a different analysis be made now of Garth Evans's early steel and rubber works that are included in the overviews of sculpture in Britain (Compton, 2013: 13)? Consequently, could Carl Plackman's work, mentioned in Section 5.2.1, be

re-evaluated in terms of its contribution to sculpture in Britain, as his own notes viewed posthumously show that his father's immigrant standing and low status job were clearly in his mind and mattered to him? These findings from the research suggest there is now a different way of examining whether the conditions of British sculpture have been transformed as a result of the identity formations of the sculptors practising within it. In this way Embodied Dreaming has the potential to inflect the mainstream history of British sculpture, and this is a finding that can be further developed beyond the thesis.

The research will add to what we know about British sculpture through its literatures, and this is already evident in publications that have arisen from the thesis, notably in Le Feuvre (2015: 20) and OAR: The Oxford Artistic and Practice Based Research Platform (2017: 83). Current publications about British Sculpture, or sculpture in Britain, tend to organise the literature in terms of topics that are external to the maker and questions relating to who is the one doing it are not key lines of enquiry.¹⁴⁴ The finding from the research, that Embodied Dreaming is an analytic tool for exploring who is the one doing it will contribute knowledge about sculptors as socially positioned individuals. This has the potential to reveal aspects of class, gender and ethnicity in practice that may challenge what the nationalistic and geographic classifications of British or Britain in the official histories actually mean.

I propose that this research is primarily for sculptors and will contribute to current knowledge in practice research. It will have relevance for those who teach sculpture and has implications for research that encompasses pedagogical practices. A limitation may be that the researcher has to adopt the approach for making sculpture that I have articulated in advance of employing Embodied Dreaming as a tool of analysis in order to experience the generative, interrogative, critical and psychoanalytical propositions of the manual methods. I anticipate however that

¹⁴⁴ Chapter titles evidence this, examples being 'From Cubism to Constructivism' and 'From Futurism to Surrealism' (Read, 1964); 'Manual thinking', 'Standing' and 'Groundwork' (Wood, 2011); and 'The Establishment Figure' and 'Environmental Construction' (Curtis and Wilson, 2011).

practice knowledge of this nature will have relevance for critical commentators of sculpture as a result of the written articulation I have made.¹⁴⁵

Prior to the research I conducted an extensive enquiry of an artwork by British sculptor Carl Plackman through practical transcription (Gaffney, 2015). Having established practical transcription as a viable and key approach to systematise looking backwards to answer questions in the present I anticipated consistent use of it in the research process. Over time, however, I changed my approach in this respect in order to focus and limit the scope of this enquiry. This was necessary to allow a deeper, more detailed understanding to emerge of the relevant findings in the sculpture that I produced in the research. I have used my understanding transcription to underpin the way that I employed Bollas' psychoanalytical ideas to explore the sculpture of Richier and Butler in Chapter 5 and Lucas in Chapter 6. The value of transcription as a mode of enquiry is articulated through the academic reporting and the life writing. It remains a process that I find valid and can be further developed beyond the thesis. The nature of the research with its focus on 'who is the one doing it' has directed the scope of my enquiry to specific works rather than exhibitions which entail discourses of power related to curatorial and market trends. I concluded the study of both artworks and exhibitions to be too large a range in this instance, and one that complicated the main question.

9.2 The relevance of the research

I propose that this PhD is timely and has relevance now. I encountered four cultural outputs in 2019 outside of the sculpture in Britain canon that confirm this. Firstly, I saw the exhibition *Halima Cassell: Eclectica—global inspirations* at Manchester Art Gallery in 2019 which prominently positioned the maker's identity formation in relation to the works on display.¹⁴⁶ As I sat at my computer writing this conclusion I

¹⁴⁵ Anecdotally, this was the case in the Alina Szapocznikow symposium at Hepworth (27 Jan 2018) where I was the only contributor who was a sculptor, see footnote 129.

¹⁴⁶ Halima Cassell (b.1975) is a contemporary, young ceramicist and her educational background is in design, not sculpture, so she does sit outside the field I am describing in this research. She writes that she is of South Asian origin, perceived in England as being a second generation immigrant, and in

heard an interview on the radio, in which Sean Edwards (b. 1980), the artist representing Wales in the 2019 58th Venice Biennale, described the way that his working class childhood has impacted on his art (*Front Row*. 2019).¹⁴⁷

The Journey of Things (Hepworth, 2019) was a retrospective exhibition of the work of Kenyan born British ceramicist Magdelene Odundo (b. 1950). Odundo's pottery was physically displayed alongside other historic and contemporary objects, which the promotional material described as her inspirations and situated them as references from around the globe that have informed the development of her work. This exhibition form is recognisable as a feminist approach to reference where knowledge has come from and refute the old idea of individual male genius. It is also a common curatorial strategy in museums now as a way to refresh popular understanding of collections. The particularity of this exhibition to the research was the way that Odundo's work, and the objects she related to, were displayed on architecturally designed sets that changed the regular white spaces of the gallery into a series of theatrical stages with differing heights and depths. The stages accumulatively presented a display of the artist's source material. In the context of this research I recognised this spatial arrangement as a material representation of the subject specific object relations in Odundo's thinking through making.

The closing two minutes of a 2019 broadcast featuring the British painter Sean Scully (b. 1945) presented viewers with an insight to his practice in his own words:

I think that I'm very attached to the past and my childhood is always talking back to me. I suppose cos I'm always trying to fix it, but I'm trying also to retrieve it.

(*Unstoppable: Sean Scully and the Art of Everything*. 2019)

Pakistan as being a foreigner from England. She aligns the different clays that she uses to her response to this which she defines as a 'double displacement' (Cassell, 2019). The exhibition dates were 2 February 2019–Sunday 5 January 2020.

¹⁴⁷ Sean Edwards's exhibition *Undo Things Done* is the ninth Venice Biennale presentation by Wales. 11 May - 24 November 2019. Edwards is second generation Irish and his installation included daily live broadcasts of his immigrant mother reading her autobiographical stories.

It was a statement that drew no enquiry or challenge. Poised, paint brush in hand, Scully disclosed his consciousness of how the presence of his own individual psychic frame is in play in the production of his art. His statement related to his painting practice but points to the memory producers I have identified as occurring when modelling in Section 4.2.3. How such personal memory operates within the materiality of art works is a question that is raised in this research, although examined in this instance through sculpture.

When I saw and heard these examples they demonstrated how identity formation is in the zeitgeist and provoked a further question to ask beyond the research. Does Embodied Dreaming as an approach in art making generally have the potential to be further developed beyond the thesis? The research has offered a useful way to revisit sculpture already classified within the terms of its own field, made by sculptors who are no longer extant or perceived to be of contemporary interest, in order to explore who is the one doing it and how their identity formation plays out in the materialised artefact. I propose now that it does have relevance across art practices, offering a process to make sense of the often unexamined consideration of who is the one doing it in terms of the material outcome of their practice, but it has not been possible to explore this wider question in the scope of this project.

Who is the one doing it has been a recurring and important position in my articulation of Embodied Dreaming. I have limited the research to focus on who has made the art, and not question what the value that makes the art is, whether it is the idea or execution. Considering this in the context of where art circulates in museums, galleries, markets and forms of critical discourses viewers may encounter a limitation to Embodied Dreaming as an explanatory tool. Much of the art seen will have been made by the hands of many as fabricators operating behind the scenes in British art now. The 2003 publication *Making Art Work: Mike Smith Studio* gives candid insight to this.¹⁴⁸ A recent article in *The Independent* newspaper challenged

¹⁴⁸ There is an interesting inclusion in this book, where Rachel Whiteread recounts how she insisted on ensuring her own fingerprints were still on the work albeit that it was being fabricated by an external team (Craig, 2003: 232)

this practice as 'the industry's dirty secret', framing it as a form of bluff on audiences (Johnstone: 2018). This part of the art industry has not been in the scope of this research, however it provokes two interesting questions that arise from the research. May a viewer of a sculpture or other large artefact ask whose Embodied Dreaming they are looking at in the encounter with an artwork? As an artist I may ask is Embodied Dreaming an approach I can commission from an art technician?

To articulate a creative sculpture practice such as mine as a form of research has required retrospective reflections to explicate my understanding of practice now. I have been developing this research approach, now characterised as Embodied Dreaming, throughout my career. Looking backwards has been a necessary approach in this research and may differ from the forward looking perspective of younger PhD candidates in this field. It has taken me until now to express the sculpture practice I have knowledge of in methodological terms, using theoretical tools progressed and made available in the twenty-first century. The research comprises making sculpture, and the life writing of this, to critically explore methods that have been taken for granted for many years in the histories of sculpture in Britain.

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